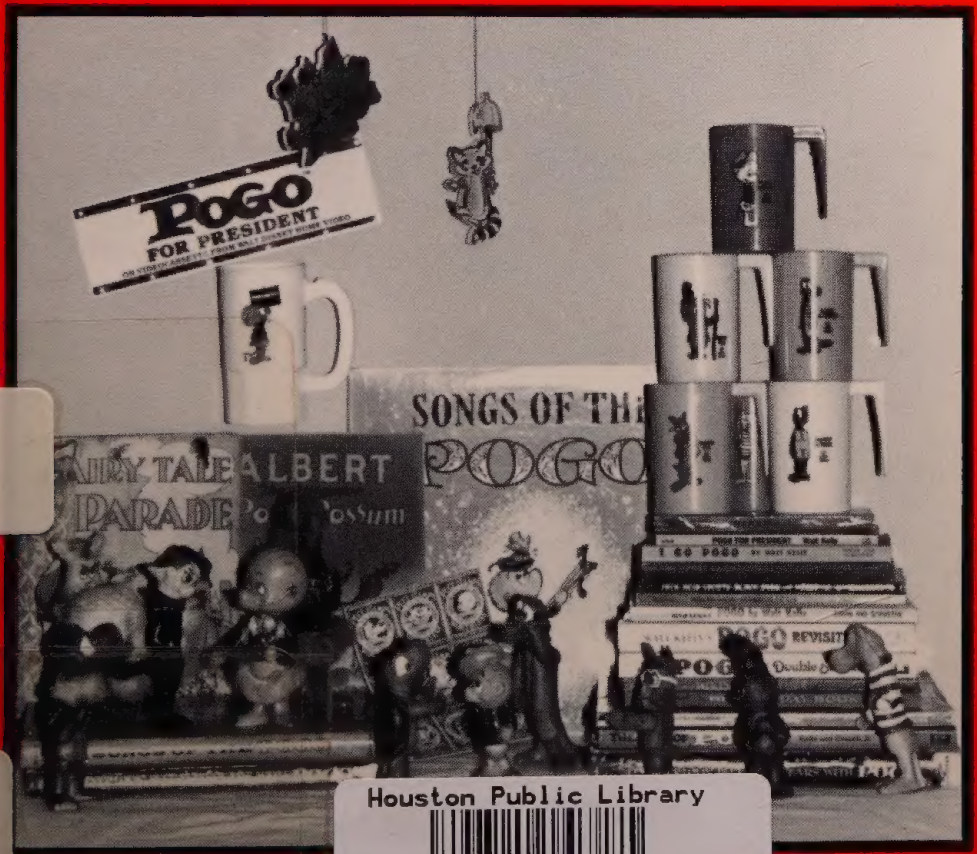
# THE WALT KELLY COLLECTOR'S GUIDE:

## A BIBLIOGRAPHY AND PRICE GUIDE

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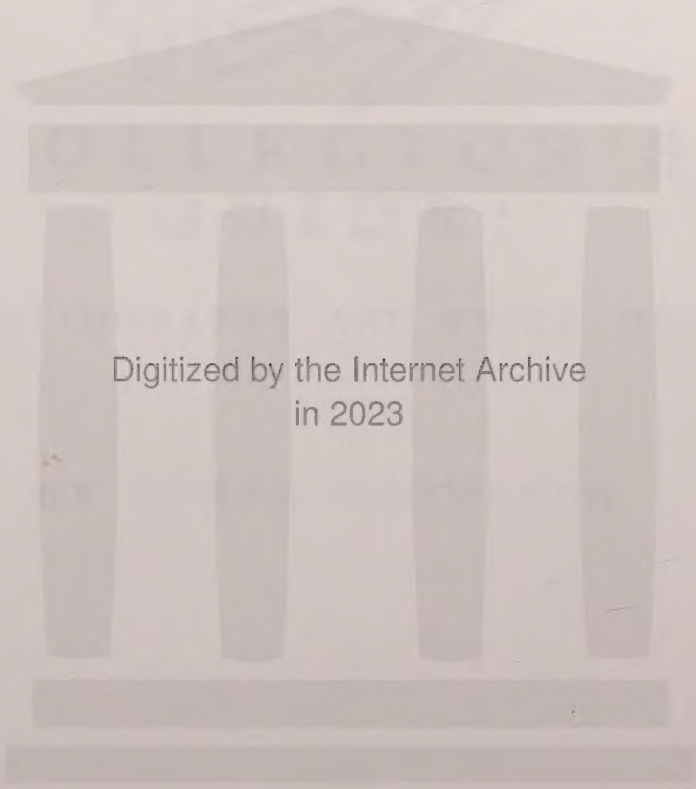

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# THE WALT KELLY COLLECTOR'S GUIDE:

## A BIBLIOGRAPHY AND PRICE GUIDE

BY STEVE THOMPSON

SPRING HOLLOW BOOKS

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The author is always interested in gathering more information about Walt Kelly and his work, as well as meeting other Kelly fans. Letters, postcards, questions and photocopies are always welcome and will be answered as time allows. Phone calls (612-869-6320) are welcome at reasonable hours, but unfortunately collect calls cannot be accepted.

If you did not buy this book directly from Spring Hollow Books, and would like to be added to our mailing list for other Walt Kelly and Pogo related items, just drop us a note. If you bought this book directly from us, you are already on the mailing list.

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Last, and certainly not least, Michele and Kent Thompson, for putting up with Pogo and his friends as they took over the house.

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LET'S WALK FOR A SPELL IN THE COOL AN' PEACEFUL, CHILE, 'TIL SUPPER GIT READY.

# INTRODUCTION

This bibliography and price guide of Walt Kelly and Pogo art and related items is compiled using information in price guides, sales catalogs and ads, numerous periodical indexes, and the collecting experience of a large number of fans. Earlier editions, published under the title of Walt Kelly and Pogo: A Bibliography and Checklist, have not included "collector's prices" information.

In a perfect world, this would be a list of all published material by and about Walt Kelly and Pogo. However, because of the nature of Walt Kelly's career, and of collecting in general, it is not complete.

Walt Kelly was well known for his willingness to supply interviews, drawings, or other materials for local newspapers, contests, non-profit groups, etc. Many of these contributions were not saved and are unknown outside the area of their appearance.

It is unlikely, therefore, that any edition of this or any Kelly bibliography will ever be considered complete. This can be considered an extended Work-in-Progress. Each edition has been more complete than the last, including substantially more information, striving towards that unattainable goal of completeness.

It has not been possible to examine a copy of each item listed. In some cases, photocopies have been available. In those cases where an actual copy or photocopy has been unobtainable, I have listed the most complete information possible. Any errors, either of omission or commission, are solely mine.

Previous editions have been published irregularly, when enough new bibliographic information was assembled. While prices of Walt Kelly collectibles are not as volatile as those of more recent comics, the surviving copies are becoming older and more fragile. Therefore, fewer copies in near-mint condition are available each year. New "discoveries" surface each year, both new items and the ever-present "attic" discoveries. All of these factors indicate the need for updated editions on a regular basis. At this time, annual editions are planned, with interim information being published in The Fort Mudge Most.

You, the end user of this reference work, can help us make future editions more complete and more useful. If you notice errors or missing information, please write us with the details. If you have suggestions as to how future editions can be made more useful to you, we would appreciate hearing them.

IMPORTANT NOTE: The author of this guidebook is a Walt Kelly collector, not a dealer. As such, he does not have any of the items listed in the book for sale. His interest in buying or trading items is the same as any other collector.

Spring Hollow Books, through its book search service, does not buy, sell or trade any Walt Kelly collectibles. This is a strictly practical consideration to avoid any potential conflict of interest in the publication of this guidebook. We do, however, publish The Fort Mudge Most, the newsletter of The Pogo Fan Club, which does include buy, sell and trade listings from individuals and dealers. These listings are provided as a service, and are not connected with Spring Hollow Books.

Information about The Pogo Fan Club and The Fort Mudge Most will be found at the back of this book.

# A SHORT BIOGRAPHY OF WALT KELLY

To date, despite a couple of attempts by friends and family, there has not been a detailed biography of Walt Kelly. His third wife, Selby, is reportedly working on one, but it is not known when it might be published. The following is intended only to give a brief overview of Kelly's life and career.

Walter Crawford Kelly, Jr. was born in Philadelphia on August 25, 1913 to Walter Crawford Kelly and Genevieve (MacAnnulla) Kelly. Walter Senior was a painter of theatrical scenery, although it is possible that he also dabbled in vaudeville.

Longtime Walt Kelly friend Betsy Curtis has remarked that she remembers having, at one time, "an ancient 78rpm record of comedy by Walter Crawford Kelly recorded, I think, in the 'teens."

When Walt was three, the Kelly family moved to Bridgeport, Connecticut. He later described his formative years in Five Boyhoods. While not particularly different from other boys growing up in the early twentieth century, the Bridgeport neighborhood in which the Kellys lived evidently had a great deal of influence on Walt's later social opinions.

There were no particular national, racial or religious enclaves in that part of Bridgeport, and it was not until many years later that Walt learned that this group or that was not "like other people." He never did figure out who the other people were.

In Five Boyhoods, Walt describes his entertaining the neighbors in the late 'teens by singing the popular WWI songs, such as "Mama Sell from Arm and Tears." Any resemblance to later song parodies is coincidental.

During his early working career in Bridgeport, Kelly worked for the Bridgeport Post, starting out as a delivery boy and eventually becoming a reporter and artist for the paper. It was here that he first tried his hand at editorial cartooning.

From 1935 to 1941, Kelly worked as an animator for Disney Studios. It was here that he began to perfect his technique of giving his characters their 3-dimensional appearance. Some of his credits from these years are listed in section . Also working at Disney during these years were people such as Ward Kimball, George Baker, Hank Ketcham, Sam Cobean, Virgil Partch, and Selby Daley. Kimball stayed with Disney, becoming one of the top animators and one of the "Nine Old Men." Baker would later create The Sad Sack for Stars and Stripes, and Ketcham would develop "Dennis The Menace." Partch and Cobean would go on to successful cartooning careers. Selby Daley would become Kelly's third wife over 30 years later, and would take over drawing the strip after his death.

After leaving Disney in 1941, Kelly moved back to New York and began working for Dell Comics. In between illustrating fairy tales, seasonal stories, and the comic book version of "Our Gang," he developed a feature called "Bumbazine and Albert the Alligator."

"Albert Takes The Cake" was the first story to appear, in Animal Comics #1 (Dec./Jan. 1941-2), although there is a possibility that "Bumbazine and the Singing Alligator," which appeared in Animal Comics #2

was actually the first story written. Albert appeared in virtually every issue of the 30 issue run of Animal Comics, although Bumbazine disappeared after issue #12.

By 1946, Albert was popular enough to have his own book, Albert The Alligator and Pogo Possum (Four Color #105). By 1949, Pogo had supplanted Albert as the star, and Pogo Possum began a sixteen issue run of quarterly issues.

During WWII, Kelly worked on government projects, illustrating foreign language and training manuals.

In 1948, Kelly was hired as the art director for The New York Star, the successor to the newspaper PM. Along with his managerial duties, Kelly became the principal editorial cartoonist for the Star. Bill Mauldin, of "Willie and Joe" fame, also drew cartoons for the paper. George Ward, who would later become Kelly's long-time assistant, was also doing spot illustrations and advertising art.

The Star's politics were definitely left of center, and it was the only paper to support Harry Truman in the 1948 election. Kelly's editorial cartoons portrayed opponent Thomas Dewey as a "machine man," with a cash register body. A similar image reappeared in the story "The Computer Commuter" in The Pogo Poop Book.

In October, 1948, "Pogo" made its appearance in newspaper strip format. It ran 6 days a week until the Star ceased publication at the end of January, 1949. The end of the paper also marked the stillbirth of Kelly's second daily strip, "Bobo Larkin," which was advertised to start the Monday after the Star's last issue. The ads show that it was to be an adventure strip, with Bobo Larkin a newspaper reporter. Unfortunately, no completed strips are known to have survived.

"Pogo" went on hiatus until June, and then began syndication. Starting in just one New York paper, it gradually built circulation until over 500 papers carried it. Sunday strips began in January of 1950, while the comic book version continued until 1954. It is interesting to note that the same plot lines were often used in both the comic book and Sunday strips.

During the late '40s and early '50s, Kelly continued to work on other comic book projects, notably the "Peter Wheat" series. This was a pair of giveaway comics (Adventures of and News) which were given to customers of Bakers Associates bread. Distribution was very limited, and very few of these issues survive, but the show that Kelly was more than capable of writing and drawing adventure strips as well as humor.

Kelly was elected President of the National Cartoonists Society, and during his tenure testified at the Congressional hearings dealing with censorship of comic books. During this time he urged internal control within the industry. The Comics Code Authority was eventually formed outside the comics community.

In 1954 Walt Kelly became the first comic strip artist invited to submit original art to the Library of Congress. During this time, he also began introducing political satire into "Pogo" with his character Simple J. Malarkey.

1959 saw the publication of Ten Ever-Lovin' Blue-Eyed Years With Pogo, Kelly's own history of the strip. The "ten years" is not strictly accurate, but close enough for the comic strip.

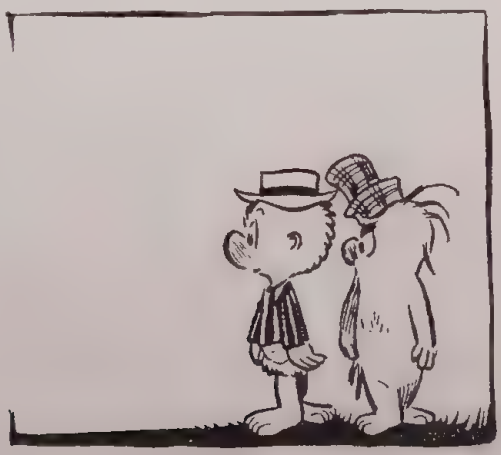
In a letter to a job applicant in April, 1959, Kelly says, "Unfortunately I do not train people nor do I employ much of a staff. At the present there is an office manager-executive secretary type and one art assistant. That's all I need and somedays they are too much for me. Besides, I prefer an all-male shop." By 1960, he reportedly had increased his staff to six, although it's not mentioned whether he was still maintaining an all-male shop.

The 1960s saw an increase in the political and social satire in "Pogo" and an increase in protests from readers and editors who disagreed with Kelly's position. Some papers ran the strip on the editorial page, while some cancelled it outright.

The '60s also saw the death of Kelly's second wife, Stephanie. His first wife, Helen, and he had divorced in the early '50s. "Pogo" peaked in the late '60s. Reduced comic strip size, as well as the trend away from highly detailed strips, began to wear away at the strip's popularity. In the day of daily gag strips, the sequential, episodic nature of "Pogo" did not attract many new readers.

In 1971, Kelly had a mild stroke. In 1972, he lost a leg due to diabetes. During his illness and convalescence, his assistants took over virtually every aspect of the strip, which showed the loss of Kelly's wit. In an interview with the Don Crinklaw of the St. Louis Post-Dispatch, published on August 12, 1973, Kelly talks about his recovery and his plans to return to the strip shortly. Unfortunately, he died on October 18.

Selby Kelly, Walt's third wife, continued the strip until 1975. The number of papers carrying the strip declined rapidly, until less than 20 papers had it on their roster at the end. Over the years, a number of rumors about Pogo's revival have surfaced, but to date none have had any basis in fact.



# THREE LITTLE MAIDS:

# WALT KELLY

# AND THE NONSENSE TRADITION

BY MARK BURSTEIN

One often hears Walt Kelly's praises deservedly sung to the skies for his work as a humorist, illustrator, and satirist, and creator of one of the two perfectly realized mise en scenes of the American Comic Strip -- the Okefenokee Swamp inhabited by Pogo Possum and friends. The other, of course, is the equally sublime Coconino County of George Herrimann's "Krazy Kat." However, less is heard about his talent as a "nonsense" poet, where he ranks among the greatest practitioners of that art.

## I. THE TRADITION OF NONSENSE

> But whosoever without the madness of the Muses comes to knock at the doors of poesy, from the conceit that haply by forced art he will become an efficient poet, departs with blasted hopes and his poetry, the poetry of sense, fades into obscurity before the poetry of madness.
>
> - Plato, Phaedrus

It is not within the province of this essay to define "nonsense." We shall rather side with the Supreme Court Justice who said that he couldn't exactly define pornography but he knew it when he saw it.

There are two schools which help to form the background for Kelly's work -- first, the playful absurdists, which would include certain works of Shakespeare and Flaubert, and the collected ouvre of Jarry, Kafka, Ionesco, Beckett, Pinter, Gertrude Stein, William Burroughs, and Tom Stoppard. Second, there is also the modernists' language-play, of neologisms and making up words which "sound" like English -- Edward Lear, W. S. Gilbert, Ezra Pound, Mallarme (in French), Mervyn Peake, John Lennon (In His Own Write, A Spaniard in the Works), even the philosopher Alan Watts (Nonsense) are a few of the authors who have written poetry in this genre. A few examples follow:

Shakespeare's plays were often peopled by mad persons, fairies, and mythological creatures. The following two verses are from "A Midsummer Night's Dream":

> The oosel-cock, so black of hue
> With orange-tawny bill,
> The throstle with his note so true
> The wren with little quill

But stay; – O spite!
But mark; – poor knight,
What dreadful dole is here?
Eyes, do you see?
How can it be?
O dainty duck! O dear!

(1594)

Edward Lear, perhaps the first name one thinks of when discussing nonsense poems, had an extended output which included limericks, short poems, and long epics often with intertwining characters:

And the Golden Grouse came there,
  And the Pobble who had no toes, –
And the small Olympian bear, –
  And the Dong with a luminous nose.
And the Blue Baboon, who played the flute, –
And the Orient Calf from the land of Tute, –
And the Attery Squash, and the Bisky Bat, –
All came and built on the lovely Hat
  Of the Quangle Wangle Quee.

(1875)

Carolyn Wells's A Nonsense Anthology (1902) and A Whimsey Anthology (1906) collected some of the best of the genre. Witness these Kellyesque gems:

Oh weak Might Be!
  Oh, May, Might, Could, Would, Should!
How powerless ye
  For evil or good!
In every sense
  Your moods I cheerless call,
Whate'er your tense,
  Ye are imperfect, all!
Ye have deceived the trust I've shown
    In ye!
Away! The mighty Must alone
    Shall be!

– W. S. Gilbert
(of Gilbert & Sullivan fame)

* * * * * * * *

When a twiner a twisting will twist him a twist
For the twining his twist he three twines doth entwist
But if one of those twines of the twist do untiwist,
The twine that untwisteth, untwisteth the twist
Untwirling the twine that untwisteth between,
He twists with his twister the two in a twine;
Then twice having twisted the twines of the twine,
He twisteth the twines he had twisted in vain.

- Dr. Wallis

In T. S. Eliot one finds a master of the formal art letting loose. There are those critics who question the intentions of Mr. Eliot in some of his other "serious" poems, which is the subject of another essay.

The Pekes and the Pollicles, everyone knows,
Are proud and implacable passionate foes;
It is always the same, wherever one goes.
And the Pugs and the Poms, although most people say
That they do not like fighting, yet once in a way
They will now and again join in to the fray
And they
    Bark bark bark bark
    Bark bark bark bark
Until you can hear them all over the Park.

- Old Possum's Book of Practical Cats

Although these are but few examples from the plethora of poems and poets, we will be concerned here with a particular trio — three writers whose creative careers span over a century and who all (in a nonsensical sort of way) happen to have as patronymics the first names of Irish schoolgirls: **Carroll, Joyce, and Kelly.**

# II. THREE LITTLE MAIDS

Their works are best read aloud. They appeal to the "other" mind (the "right brain" in current jargon) — the one rich in metaphor and myth: the "collective unconscious," deeply intuitive, childlike, spontaneous, and humorous.

"Meanings are dislocated hidden in unexpected places, multiplied and split, given over to ambiguity, plurality, and uncertainty..."

- Margot Norris

Elusive, ambiguous, undefinable, but clearly present. "However, somebody killed something, that's clear at any rate" was Alice's comment on the "Jabberwocky." To explain their workings would be to mitigate their power.

"These are but wild and whirling words, my lord"

- "Hamlet"

But there are strong links between these three creative "mad poets," and it is time to examine them. Although, as to whether it's the Muse come knocking at the door of poesy, or the Sailorman from Turkestan...

## CARROLL

When Lewis Carroll committed the first stanza of "Jabberwocky" to paper in 1855, he little realized the Pandora's box he was opening. Freeing language from its prison of accepted words, he was the first to touch that part of the mind which had been hidden away in nurseries and dreams and never mentioned in polite society. What Freud called the "royal road to the subconscious" had been found. Unfortunately, although Carroll's writing career later encompassed the Alice books and the nonsense epic "Hunting of the Snark," this particular modernist kind of nonsense (neologisms, half-English words) found its expression in only this one poem. Some of the words, such as "chortle" have even become proper English.

His greatest contribution to the field was the invention of the "portmanteau," a word combining elements of two or more words. A "portmanteau" is a kind of suitcase. Humpty Dumpty explained that "slithy," for example, was "lithe and slimy." Walt Kelly was brilliant at them — "ignoromnibus" and "phenonemonster" spring to mind.

Although "Jabberwocky" is arguably the most well-known nonsense poem in English, there are many works of his at the tip of many people's tongues (block that metaphor!) -- "The Walrus and the Carpenter," "Beautiful Soup," and the "Lobster Quadrille." Others are relatively unknown, having been buried in his less popular works like Sylvie and Bruno and Phantasmagoria. Some examples:

Little Birds are feeding
   Justices with jam,
   Rich in Frizzled ham:
Rich, I say, in oysters
Haunting shady cloisters-
   That is what I am.

* * * * * * * *

He thought he saw a Banker's Clerk
Descending from the bus:
He looked again, and found it was
A Hippopotamus:
'If this should stay to dine,' he said,
'There won't be much for us!'

* * * * * * * *

I dreamt I dwelt in marble halls,
And each damp thing that creeps and crawls
Went wobble-wobble on the walls.
Faint odours of departed cheese,
Blown on the dank, unwholesome breeze
Awoke the never-ending sneeze.

Walt Kelly was very fond of Carroll, by the way, and illustrated him often.[1] The dedication of The Pogo Stepmother Goose reads, "For Lewis Carroll and the Children." In the Afterword, Kelly says that in the Alice books Lewis Carroll "reported on the frailties of the human race, disguising most of his material as zoological research," a quote equally applicable to Walt Kelly himself.

# JOYCE

It is Ulysses that most people think of when the name of James Joyce is invoked, and certainly there are marvelously executed pieces of nonsense writing in it (the end of the "Oxen of the Sun" episode and the "Circe" chapter). It is his Finnegans Wake that is more relevant here, however. Itself based on an Irish nonsense ballad "Finnegan's Wake," Joyce molded the ballad, and the voluminous contents of his hypereducated mind, into a feverishly overgrown tropical jungle of words written in a language loosely based on English. Perceived initially as glossolalia ("talking in tongues"), it is a linguistic tour-de-farce which attempts to render the world of dreams and nightmares into literature through radical linguistics. Meanings are found in the phonetic, morphological, etymological, rhythmical resemblance to words in "proper English" and dozens of other languages. An (apocryphal?) tale has Joyce being asked, "Why do you need to make up words when English has so many of them?," to which he replied, "Ah, yes, but they're the wrong ones, you see." Here is an example of the style in which the 700 pages of the "novel" are written:

> ...and the gulls laughing lime on his natural skunk, blushing like Pat's pig, begob. He's not too timtom well ashamed to carry out onaglibtograbakelly in his showman's sinister the testymonicals he gave his twenty annis orf, showing the three white feathers, as a home cured emigrant in Paddyouare far below on our sealevel. Bearer may leave the church, signed, Figura Porca, Lictor Magnaffica.
>
> [emphasis added]

Finnegans Wake can be read in many ways, on many levels. One (Joyce's favorite) is pure musical "sound," without any regard for meaning. Second is for references. The above passage, for example, has references to bird droppings, a coin-making machine, the heraldic badge of the Prince of Wales, the Irish question, Padua, Walter Scott, and a very obscene pun in Latin among a host of others. At the third level, something magical happens — a synergy which interacts the twin minds of the reader with those subliminal cues provided by the text.

> The immanence of a revelation that is not yet produced is, perhaps, the aesthetic reality.
>
> - Jorge Luis Borges

For instance, the cited passage might seem to refer to many of the denizens of the Okefenokee Swamp and their author, if you follow my emphasizing of key words. Now, Finnegans Wake, having been completed in 1939, could obviously not contain references to Kelly's world. It did contain a few deliberate allusions to the popular "Thimble Theater" strip (with Popeye and Olive Oyl) however, and the degree of serendipity and coincidence in this work is typical.

# KELLY

In an essay "Stuff and Nonsense" printed in Metamagical Themas, Pulitzer-prize winning author Douglas Hofstadter calls Kelly "a unique writer of ingenious and charming nonsense," and lovingly recalls his own childhood memories of the Songs of The Pogo, quoting the onomatopoetic ballad "Twirl, Twirl:

Twirl! Twirl! Twinkle between!
The tweezers are twist in the twittering twain.
Twirl! Twirl! Entwiningly twirl
'Twixt twice twenty twigs passing platitudes plain.
Plunder the plover and rover rides round.
Ring all the rungs on the brassily bound,
Billy, Swirl! Swirl! Swingingly swirl!
Sweep along swoop along sweetly your swain.

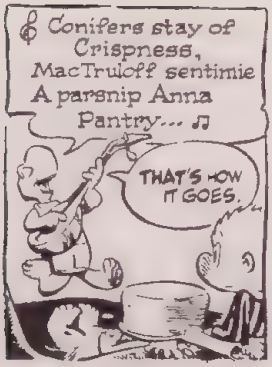
*1956*

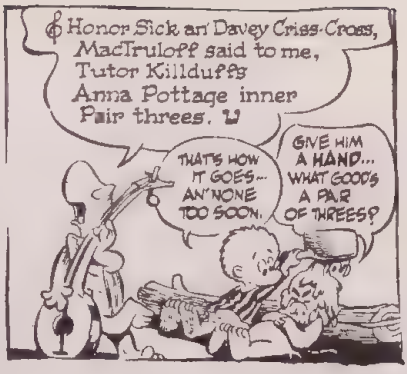
Poems would often show up in a daily strip, recited most often by Churchy, or occasionally by Porkypine, Albert, or the educated worm (in the famous "Poetry Contest"). They would often be reworked or re-illustrated, and then printed in poetic form in one of the "Sunday" anthologies. An honored few were set to music, printed in Songs of the Pogo, and recorded by Walt Kelly and others. One of his wittiest poems appeared as the chapter titles in The Pogo Party:

| | | |
|---|---|---|
| 1 Three at Bats | 13 Fear before | 25 Quizzical Leary |
| 2 And Two at Bay | 14 The Four by Five | 26 Lyrical Quiz |
| 3 Rheostats | 15 Five by Four | 27 Physical Theory |
| 4 The Play by Play | 16 The Six Alive | 28 Etherical Fizz |
| 5 One by Night | 17 Sakes Alive | 29 Fair They Go |
| 6 And Night Be Won | 18 And Two is Ten | 30 And Fie They Do |
| 7 One Benighted | 19 Two Arrive | 31 Friday's Foe |
| 8 Nine Be None | 20 Four Gotten Men | 32 A Fried Adieu |
| 9 None by Noon | 21 Tithe Me Knots | |
| 10 Nigh Noon by Nine | 22 In Morning Number | |
| 11 Mind the Moon | 23 Nimble Squats | |
| 12 And Rune the Rhine | 24 Acute Cucumber | |

Some of his poems, like those of Lewis Carroll, were rewording of popular songs,[2] as the parodies "Deck Us All With Boston Charlie," or "Pick a Pock of Peachpits." Two examples, both from 1960:

This is a poetic form which has come to be known as "Anguish Languish" (an "anguished" English Language) and popularized by Howard L. Chase in his book of the same title in 1956. It is the substitution of words which, when read made no literal sense, but when read aloud take on the sounds and rhythms of another work. His "Ladle Rat Rotten Hut" (Little Red Riding Hood), which starts out "Wants pawn term dare worsted ladle gull..." is a well-known classic of this genre. It was occasionally practiced by Joyce (calling himself "Germ's Choice"). But Walt Kelly was its greatest master:





Honor Sick an' Davey Criss-Cross, MacTruloff said to me, Tutor Killduffs Anna Pottage inner Pair threes. ♫
THAT'S HOW IT GOES-- AN' NONE TOO SOON.
GIVE HIM A HAND... WHAT GOOD'S A PAIR OF THREES?

Kelly has few peers in the realm of unadulterated nonsense:

The Keen and the Quing
Were quirling at quoits
In the meadow behind of the mere
Tho' mainly the meadow
Was muddled with mow.
An heretical hitherto here.

The Prince and the Princess
Were plaiting the plates
And prating quite primly the peer.
And that's why the Duchess
Stuck ducks on the Duke
For no one was over to seer.

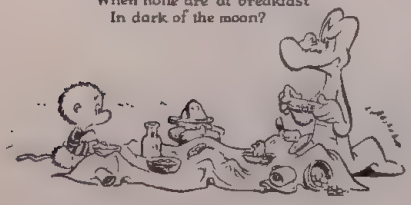
He often decimated Mother Goose, as in this example by Albert from the comic book "Pogo Possum" #2 (1950):

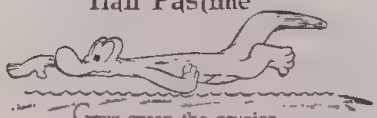
He could be, by turns, sardonic, philosophical, hilarious:

HALF PASTIME

Harry the Harpy,
And Quarrel the Queen,
Slide with the slate~
Colored bugle machine

Can there be morning
Each day before noon
When none are at breakfast
In dark of the moon?






Grow green the grunion
All queasy the quail
Flies flumsily fleet
With a tuppenny tail

*Horroock horrock*
*Tis ten o'clock*
*Why get up at all?*

There was a darker side, too. Porky's poetry was often sad and strangely moving:

## ONE SMALL SCORE FOR TWO BROWN EYES

*(Quick, my love, fetch the torch.*
*There is no longer dark.)*

Evening is dawn; and night unknown.
But here in the morn the mists are grown;
And only the loon will laugh alone;
And only the lone are lorn.

*Porkypine 1955*

It is difficult to say whether, with the exception of Lewis Carroll, Walt Kelly was ever directly "influenced" by other nonsense poets. He drew his creativity from the smoky and boozy atmosphere of the journalists' bars of New York city, where one can imagine his gravelly baritone belting out

Briskly breathing
brackish brine
brazenly we bray
Simmering songs
of swimming swine
scattering Saturday

through the wee hours. He was, and is, a unique genius, and not exactly unsung.[4] He certainly deserves to be recognized more fully among the last century's most delightful nonsense poets.

AND. . .

Without resorting to arguments of reincarnation, it is interesting to note that the writing careers of the "Three Little Maids" so neatly coincide: Lewis Carroll 1855-1897, James Joyce 1900-1939, Walt Kelly 1942-1973. And wouldn't it be amusing to find another playful linguist, girlishly-named, whose first novel was published at the end of Kelly's career? Could the next voice, then, be: Robbins?[5]

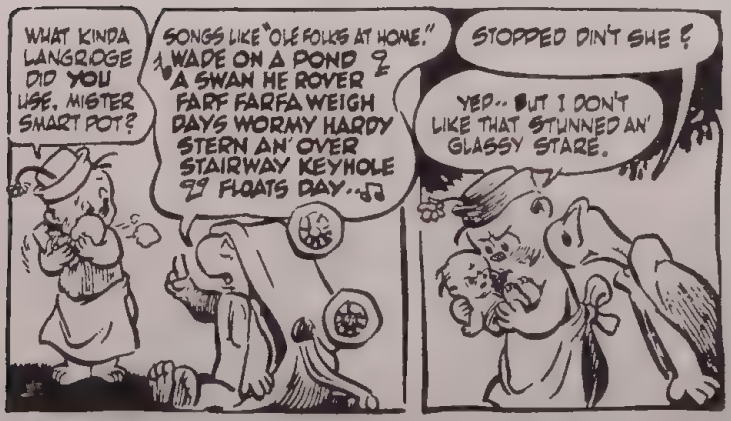
* * * * * * * *

1. See Much Ado: The Okefenokee Trivia Book for a complete listing.
2. For example, Carroll's

> "They told me had been to her,
> And mentioned me to him
> She gave me a good character,
> But said I could not swim."

is based on "Alice Gray," a popular song of the time.

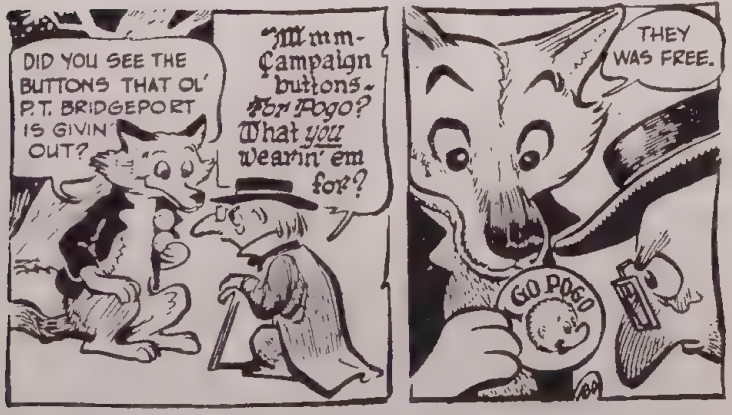
3. Soviet-backed Patrice Lumumba (1925-61) became premier of the newly independent Congo (Zaire) in June 1960. Embroiled immediately in civil war, he was deposed in August. He was assassinated in 1961 by pro-Western rebels.
4. It is fortunate that we have some of this on record ("Songs of the Pogo").
5. Another Roadside Attraction by Tom Robbins was published in August 1972. Even Cowgirls Get The Blues, etc. followed.


WHAT KINDA LANGROGE DID YOU USE, MISTER SMART POT?
SONGS LIKE "OLE FOLKS AT HOME."
WADE ON A POND
A SWAN HE ROVER
FARF FARFA WEIGH
DAYS WORMY HARDY
STERN AN' OVER
STAIRWAY KEYHOLE
FLOATS DAY..
STOPPED DIN'T SHE?
YEP.. BUT I DON'T LIKE THAT STUNNED AN' GLASSY STARE.

# POGO FOR PRESIDENT

It is likely that the only person to run in more presidential campaigns than Pogo is Harold Stassen. One major difference between the two, of course, is that Stassen has run voluntarily. In the 10 campaigns to date, Pogo has been dragged kicking and screaming into the fray. While his friends persist in doing their best to get him elected, Pogo continues to do his best to ensure his defeat. In this, he may very well be the most successful candidate in history.

What follows is a necessarily brief account of Pogo's candidature since 1952. Pogo's campaigns are covered in the books listed after the account of each campaign. These books do not waste time covering the campaigns of other, less interesting, candidates. In this, they are a perfect summary of each election. Persons with morbid curiousity about the mundane details of other candidate's campaigns, including such unnecessary minutiae as who won, are advised to look elsewhere.


DID YOU SEE THE BUTTONS THAT OL' P.T. BRIDGEPORT IS GIVIN' OUT?
"Mmm- Campaign buttons- for Pogo? What you wearin' 'em for?
THEY WAS FREE.
GO POGO

# 1952

Howland and Albert invent a mechanical man, who is designated the perfect voter, since he can work a 24-hour day. Tammanany has been sent to the swamp to find out the opinions of "the big boy." Unfortunately, headquarters forget to tell him who "the big boy" is.

After checking around the swamp, Tammanany declares, "The job been soundin' so tough lately, it look like Nobody in the swamp is so innocent an' naive as to be dupe enough to ...." Albert kindly points out, as Pogo walks by, "Oh, I dunno, Mr. Tiger. Our swamp got innocence enough for any job."

Pogo sets the tone of this and future campaigns by being totally uninterested in letting his friends help him get elected, so that he can help them. Shortly after being nominated, scandal strikes.

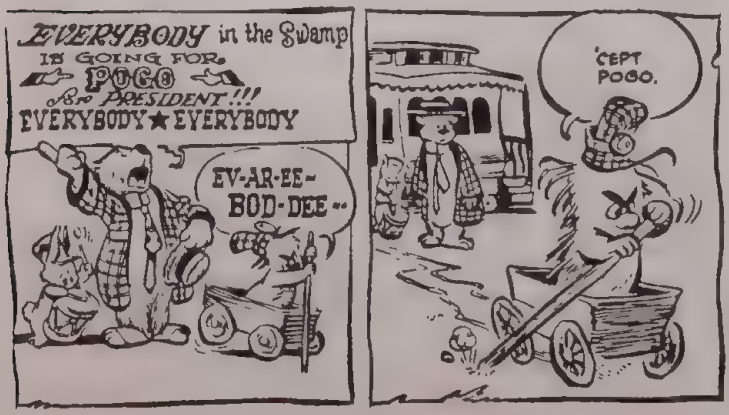
Pogo is seen in the company of the cowbirds, who are obviously foreigners and undoubtedly subversive. P. T. Bridgeport decides that only the support of a noble public figure will save Pogo's campaign. Since only the best will do, P. T. volunteers his services.

The first "I Go Pogo" buttons are delivered. They come in quite handy for replacing missing underwear buttons, but the cowbirds find them less than satisfactory as beans.

As everyone prepares to go to the convention, Pogo tries to go along. This unusual willingness is quickly nipped in the bud, as it turns out no one has any room for him. As the raft with the party bigwigs drifts off toward destiny, Pogo is left asleep under a tree.

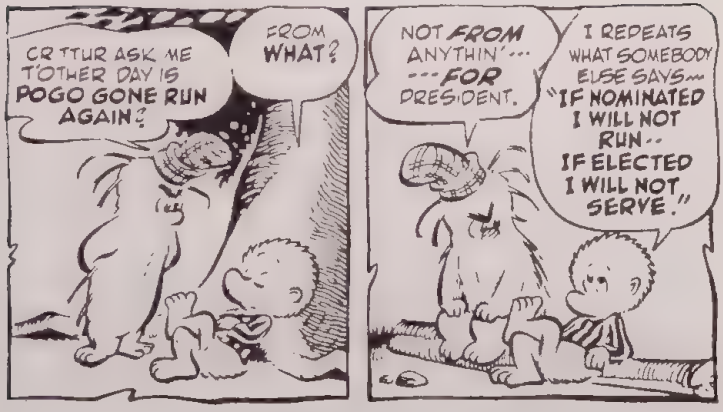
While asleep, Pogo has a dream about a donkey and elephant playing badminton, using cowbirds as birdies. Awakened by Rackety Coon, he declares his intention to "vote for everybody in sight — that way we'll git a good one."

see I Go Pogo



# 1956

Pogo announces his campaign early on:


CR'TTUR ASK ME T'OTHER DAY IS POGO GONE RUN AGAIN?
FROM WHAT?
NOT FROM ANYTHIN'... ...FOR PRESIDENT.
I REPEATS WHAT SOMEBODY ELSE SAYS... "IF NOMINATED I WILL NOT RUN.. IF ELECTED I WILL NOT SERVE."

M'amselle Hepzibah is first proposed for the position of First Lady. When she shows reluctance to pursue Pogo, Miz Beaver offers to woo him for her. Deacon nobly offers himself as Vice President, stating "Pogo's for President and I'm for Vice." No one disagrees with him.

With a campaign chest of four cents, Howland and Seminole Sam make plans to sell the candidate. Meanwhile, Newslife send its reporters to interview Pogo. Their research shows that he is a rabbit, and nothing they find changes it. Churchy introduces his new campaign song, "As Maine go, oh so go Key Largo."

After Newslife interviews Miss M'amselle as prospective First Lady, she runs away. Unfortunately, Pogo has run away before she has, accompanied by Porky.

NBC, in an effort to liven up its reporting of the longer procedural sections of the party conventions, hires Kelly to write skits. It is not reported whether the skits were successful.

see The Pogo Party

# 1960

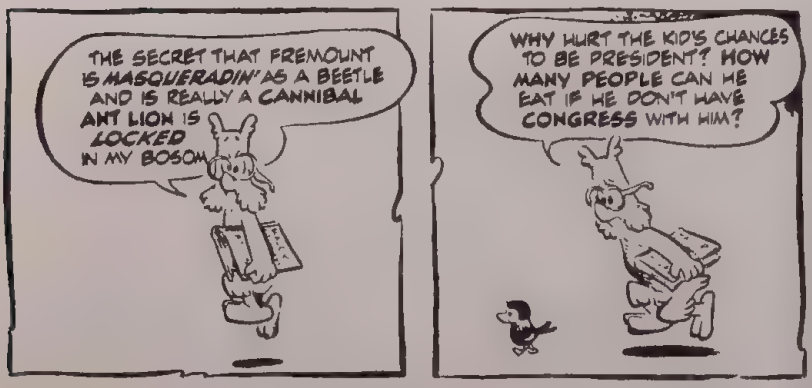
In this year when the youngest candidate seems to be the most popular, Fremount Beetle is put forth by P. T. Bridgeport and crew. His campaign slogan of "Jes' Fine," combined with his ability to sit down, seem to make him a shoe-in. When he demonstrates that he can do both at the same time, there is no doubt as to his political abilities.

Howland, in the meantime, has selected the youngest candidate possible — an egg. When the Cowbirds place one of their own eggs in the buggy, he decides to run one for President and one for Vice President. Unfortunately, his efforts come to nought when the Bats fry and eat the candidates. Efforts on the part of two of the Bats to pass themselves off as hatched candidates are unsuccessful.

Suddenly, scandal strikes — Major Frummy's Bug Atlas identifies Fremount as an ant lion, not a ladybug. Since an ant lion eats ants, this will reduce the voting population. Since Howland is so capable of keeping a secret, the entire swamp knows within hours. Newslife, on the scene as always, does not pick up on the horrible details.

With Fremount out of the race, Pogo's old campaign signs are dug out of storage and pressed into service. Pogo shows his usual enthusiasm. Attempts to get to both national conventions are met with more than the usual problems, including non-functional transportation. Since no one is ready when election day finally dawns, our boy is again cheated out of his rightful place in history.

see Pogo A La Sundae
Pogo Extra


THE SECRET THAT FREMOUNT IS MASQUERADIN' AS A BEETLE AND IS REALLY A CANNIBAL ANT LION IS LOCKED IN MY BOSOM
WHY HURT THE KID'S CHANCES TO BE PRESIDENT? HOW MANY PEOPLE CAN HE EAT IF HE DON'T HAVE CONGRESS WITH HIM?

# 1964

P. T. Bridgeport develops the idea of creating new problems. All the other parties are trying to create new solutions to old problems. Creating new problems instead will give our boy an advantage over the others. Bridgeport also volunteers to put himself forward as the candidate. Newslife appears in the swamp to do a story on Pogo and this time assumes that Bridgeport is he. "The race is the fun part. Half the voters are going to be disappointed anyway."

Howland and Churchy develop Pogo's platform:

1. Stop naming hurricanes after women;
2. Institute the 45 minute hour;
3. More weather for everyone.

Unfortunately, upon discussion, all planks are dropped, because they would cause more problems than they would solve. This year, P. T. and company were out of town at the Olympics and didn't get back until after the election.

I GOT IT ALL FIGGERED! WHAT WE GOT NOW IS THE POGO PROGRAM... YOU WANT TO HEAR POINTS THRU FIVE ON YO' AMBITIONS?
IF NOMINATED, I WILL NOT RUN... IF ELECTED, I WILL NOT SERVE... IF YOU DON'T GO AWAY, I'LL PICKET YOUR GRANDCHILDREN!

In response to complaints from editors about the increasing political nature of the strip, Kelly began supplying "bunny rabbit" alternate strips. These were not identified as alternates, so the readers was not aware of the substitution unless they had access to other papers.

This was done partly to protect Kelly from local editing. In some cases, local editors had been changing word balloons, or even the art, of strips that they found too controversial. Kelly's complaints were generally met with the comment, "We edit everything in the paper, and the comics are no different."

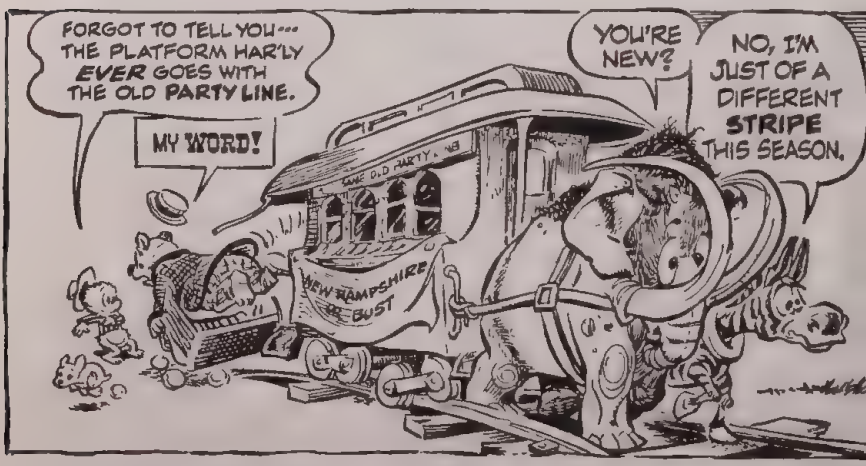
see The Return of Pogo

# 1968

Actual political caricatures actively appear in the strip this campaign. P. T. Bridgeport brings his travelling wind-up toys to the swamp, to see which will run best. With the withdrawal of the incumbent from the race, the number of potential presidents increased tremendously. As usual, P. T. eventually decided that Pogo was the one with the best chance of election.

Mole decided that Pogo was the key to the election, and that he should be kidnapped and kept out of sight. Mole disguised himself as a dogcatcher and finally captured a fish. An attempt to bean him with a golf club also failed. In a fight with Seminole Sam, Mole's nose gets bent up, and he decides to pass himself off as Pogo. This meets with moderate success.

Due to typical confusion, the Swamp becomes convinced that the election has already passed, when it's actually July. Porky congratulates Pogo on having lost again.


FORGOT TO TELL YOU--- THE PLATFORM HARDLY EVER GOES WITH THE OLD PARTY LINE.
MY WORD!
YOU'RE NEW?
NO, I'M JUST OF A DIFFERENT STRIPE THIS SEASON.
NEW HAMPSHIRE BUST

In Equal Time For Pogo, Kelly made specific mention of his reprinting of strips with Robert Kennedy in them.

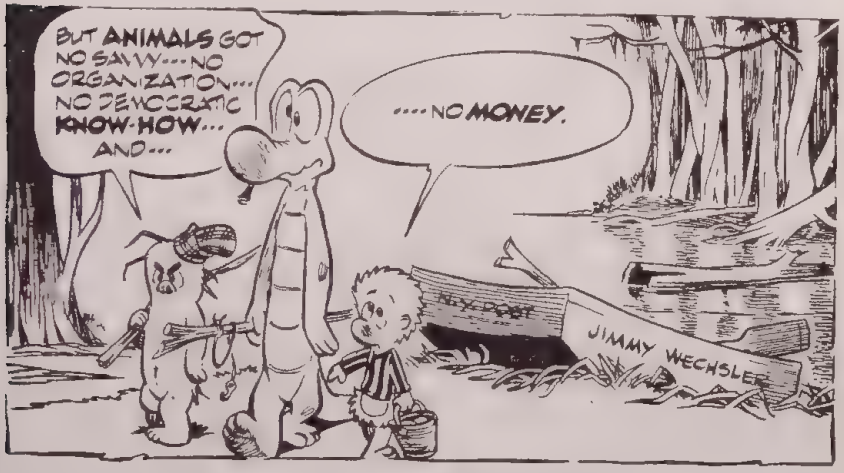
This year was also the year of the identified "bunny rabbit" strips. While Kelly was willing to provide these strips again this year, it would be the last year he would do so. Future complainants would be told they could either run the strip as supplied or cancel it. There would no longer be a middle ground.

see Equal Time For Pogo

# 1972

P. T. Bridgeport arrives with a new consignment of wind-up candidates. A surprising number of them are left over from last time. On the train ride to the convention, our heroes realize that the train has not gone anywhere in 23 years.

Sis Boombah and the women declare war on the men, vowing to run their own candidate. Unfortunately, they start too late and miss the election. Pogo continues to insist he is not running, and his campaign organization seems to be starting to agree with him.




see Pogo's Body Politic

# 1976

The strip ceased publication last year, and so Pogo does not have the public forum he used to have. Still, there was a moral victory of sorts when a Georgia boy won. Selby Kelly drew a congratulatory card, showing the main characters asking Jimmy, "Why in the ever-lovin' blue-eyed world did you want the job?"

# 1980

The movie "I Go Pogo" is planned for release in the fall, well before the election. Due to problems, however, it is never released to the theaters and Pogo is not even on the ballot in most states. The movie is later released on videocassette.

Deacon and Wiley Catt plot and determine that in order for them to gain control, they must ensure that a complete fool run on the opposition ticket. Enter our boy Pogo.

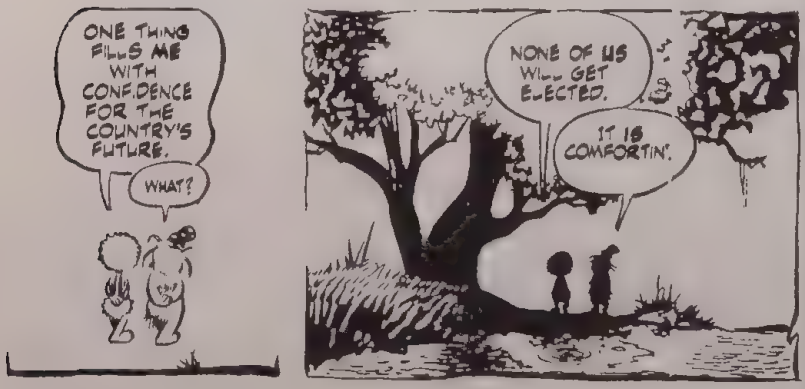
Much of the movie's plot is pulled from previous campaigns. Previous experience does not bring results, however, and Pogo end the movie with his quote, "Fortunately, none of us will get elected."

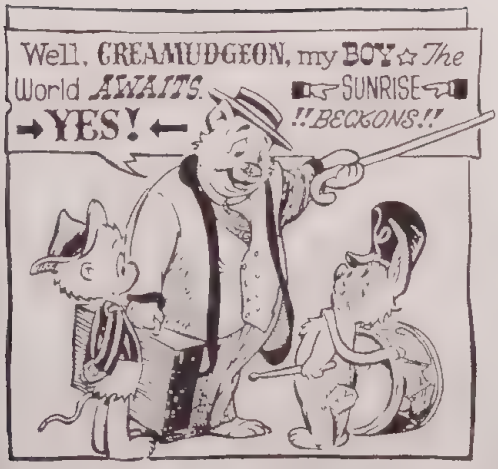
# 1984

In this year of Big Brother, Pogo was run in a very low key campaign, limited exclusively to newspaper letters-to-the-editor.

# 1988

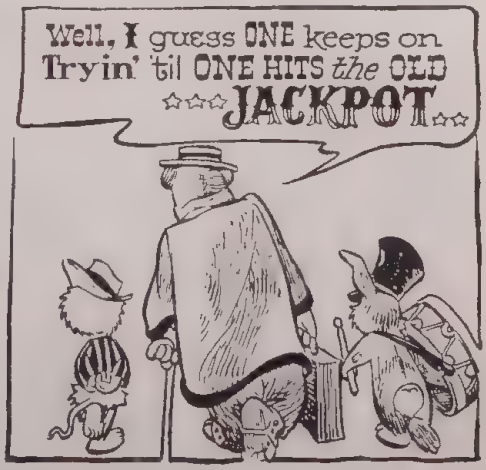
As of this writing, the 1988 campaign is in full swing. Both the Republican and Democratic conventions will be in the South, and the Democrats will be in Georgia. Aroused from hibernation, Pogo's campaign manager, P. T. Bridgeport, announced that "Of course Pogo will run, and this time he will win."




Well, CREAMUDGEON, my BOY! ☆ The World AWAITS.
SUNRISE
!! BECKONS !!
→YES!←

OFF WE GO ONTO THE Great CAMPAIGN TRAIL with OUR ☆Wind-up☆☆ ☆CANDIDATES!

WHY DO IT ALL OVER AGAIN? EVERY FOUR YEARS, ALL THIS HIP HOORAH... WHY NOT GIT IT DONE ONCE AN' FOR ALL?


Well, I guess ONE keeps on Tryin' 'til ONE HITS the OLD ☆☆☆JACKPOT☆☆

# EXIT

PAPER FINALLY COME THRU ··· LET'S SEE WHO WON THE ELECTIONS···
ALWAYS REMEMBER, IT MATTERS NOT WHETHER YOU WIN···
DON FOSTER
YOU MAKES AN OLD FRIEND'S HEART LEAP WITH PRIDE, PORKYPINE.
···JUST SO'S YOU DON'T LOSE···
FORT McHENRY
THE U.S.S. FOSTER

# COLLECTING WALT KELLY:

# THE BASICS AND BEYOND

Most people, by the time they decide to "start collecting," already have the beginnings of a collection. Whether they are collecting stamps, Depression Glass, book, or comics, they already have the primary, critical element required of a collector — an interest in their subject.

This may sound like a simplistic statement, and in one sense it is. However, it is important to remember that no collector just wakes up one morning and thinks, "Today I'm going to start collecting _____." An investor or speculator may start that way, but not a collector.

All collectors begin as acquirers. They pick up something that intrigues or interests them. That item, whatever it is, sparks an interest. That interest causes them to look for other, related items. Gradually, more and more items are accumulated, and at some indefinable point, the acquirer becomes a collector.

A Collector is self-defined. Joe Smith may have 5,000 books in his house and consider himself merely an avid reader, while Jane Jones down the block has only 2,000 and considers herself a Collector. The difference is that Jane has defined a focus for her acquisitions, and actively seeks additional items. Joe picks up whatever he runs across, regardless of condition, and does not make any particular effort to seek out specific items.

Collectors, as opposed to Aquisitors, have a specific purpose in mind. Their Collection has a definition, with limits and themes. The Collector makes a conscious effort to seek out additions to the Collection, both physical objects and information. As the Collection grows, it may change in focus or goals; parts of it may be sold or traded to accomodate the changes.

A Collection is always greater than the sum of its individual parts. Size is not an absolute guide to the importance of a collection. A Collection of antique firetrucks, for instance, would be considered sizeable if it contained half a dozen examples. A book or coin collection would not, unless the items were particularly rare. Whatever the size, the fact that the items in a Collection are related, gathered together and maintained as a group, makes them more important than a similar group of miscellaneous items.

Let's look briefly at the example of antique firetrucks. Six trucks, parked together in a barn or garage, let the viewer see how equipment developed and changed over the years. Even without plaques or guidebook, anyone seeing the Collection will see and learn something by seeing the six trucks parked in a row. By contrast, seeing the same trucks individually, on six different occasions, will not illustrate the history of fire-fighting as well, or even attract much interest.

Along with physical objects, a Collector gains an intangible—information. As interest is sparked, as more items are acquired, the Collector begins to seek out like-minded people. Dealers and other Collectors, combined with the search activities, add to the Collector's background information.

While the Collection grows, elements of history are saved. Information is rediscovered, retained, and redistributed. Either by itself or combined with others, the Collection becomes a time capsule. While having the fun and excitement of the chase, and building the Collection, the Collector serves a useful purpose in maintaining history.

Walt Kelly collectors generally fall into two main groups. The Completist is a fan of everything Kelly did, regardless of subject or format. The goal of a Completist is to have at least one copy of every item connected with Walt Kelly, preferably in mint condition. Obviously, this is an unattainable goal. However, the "thrill of the chase," one of the main sources of pleasure for any Collector, gives the Completist years of activity.

The other main group of Kelly Collector is the Pogo Fan. This Collector does not have any particular interest in non-Pogo Kelly work, and in fact may even dislike some of it. The Pogo Fan's interest is only in Pogo, and in fact may be limited only to the newspaper strip.

There have been rumors of a third type of Kelly Collector — the Non-Pogo Fan. This fan supposedly is interested in all Kelly art except Pogo. The Non-Pogo Fan has never been found in captivity.

Both types of Walt Kelly fans have points in common, and there is certainly rivalry between them, as well as competition for choice collectibles. However, it would be a mistake for the Completist to look down a nose at the Pogo Fan, or vice versa. The difference is merely one of personal preference, and fans often move from one group to the other. After all, a Pogo Fan can be considered just a more specialized Collector than the Completist.

The Walt Kelly reader or acquisitor who makes a decision to become a Collector certainly has some Kelly items already on hand. They are probably well-read copies of books or comics, with perhaps some non-book items as well. The first goal of the Collector is often to replace these copies with ones in better condition. Since these are favorite items, they take priority as the acquisitor begins to Collect.

At the same time, the Collector also begins to look for copies of books that s/he has not read before. It is often at this time that the Collector becomes more aware of the price of collectible Kellyana, as well as the scope of the field.

Unlike Collectors of living artists, Walt Kelly Collectors are able to define their Collections easier. There are virtually no new Kelly related items coming out, and so there are no "new" Kelly collectibles. Kellyana is limited. In some ways, this makes it easier to create a Bibliography such as this one, since there is a definite end to original Kelly material. On the other hand, Walt Kelly is not available to answer questions or settle disagreements as to credit for specific works.

As more and more items are added to the Collection, the Kelly Collector will go through many different stages. Their goal and the focus of the Collection may change many times over the years. The strip Pogo fan may expand to the comic book version, or other comic book work.

Walt Kelly did not illustrate people that often, and this has become the focus of a number of Collectors. Since many of the books that he illustrated were not best-sellers, the chase on the Kelly-illustrated books can go on for years.

Fans of children's literature will find the large number of fairy tales and Mother Goose rhymes an important addition. Likewise the smaller number of holiday related Kelly books.

The active Kelly Collector will do well to contact other Collectors and dealers in non-comic areas. While comic-book dealers will often pick up Pogo books, or even some of the more common non-book items, they often are not in a position locate or handle the uncommon materials. Flea-markets, swap meets, antique & collectible shops, garage sales and other seemingly unlikely places have all brought good results for various Collectors. Just as an example, 25 copies of the wristwatch listed in Section IX were discovered in the basement of a drugstore that had gone out of business.

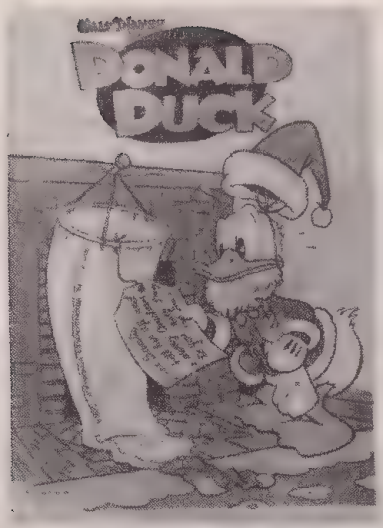
Other Collectors, while sometimes competing for the same pieces, can also be an excellent source for newer Collectors. Their knowledge and experience can be very useful, often keeping the newcomer from following false trails or spending time searching out information already available elsewhere. They can also be an excellent source for collectibles, either on a trade or sale basis. They, too, have Collections which are changing focus, and their discards are usually another's treasure.

Many Collectors are afraid of letting dealers know of their interests, for fear of driving up prices. Often, the opposite happens—a dealer, knowing a likely customer exists, will often buy an item that they might otherwise turn down. A quick resale to a waiting customer reduces overhead, and the dealer can pass that savings on. Also, dealers like to cultivate regular customers, just as customers like to cultivate dealers. Dealers have more contacts, and visit more sales, than most Collectors can manage. A dealer willing to work with a Collector can help build a Collection quicker and easier than almost any other method.

It is hoped that this Bibliography and Price Guide will help all Kelly Fans and Collectors, new and old. The non-collecting fan will find much of interest in here. They will likely find references to aspects of Kelly's career that were previously unknown. The illustrations may also bring back memories, or spark new interests. After all, the fact that prices for various items are listed does not require the reader to do anything with them.

By reporting past prices paid for all types of Kellyana in one location, it should help answer the ever-present question, "What is it worth?" By listing Kelly's output, it should also answer the questions, "Did he or didn't he do this," and "What else did he do?"

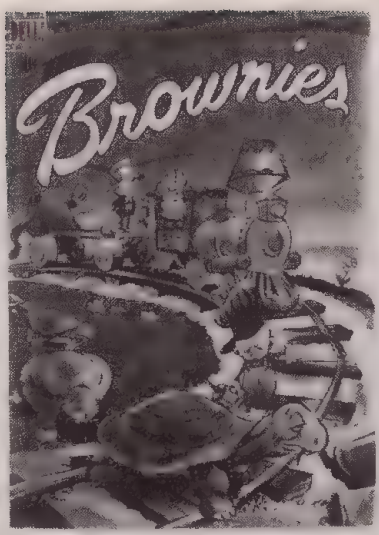
We do not claim to be perfect, nor complete. Questions, comments, suggestions, and information are actively sought. Collector and dealer input in all areas will help make future editions of this book more useful for everyone.



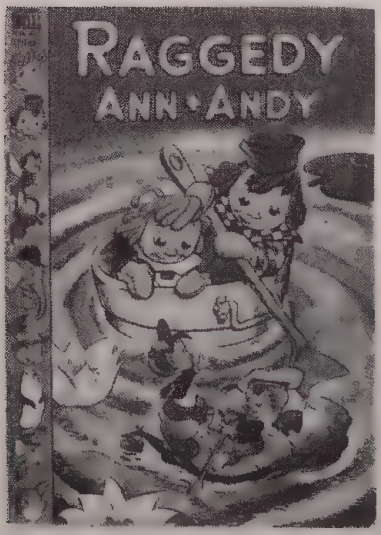

Copyright Walt Disney Productions

Donald Duck Christmas Giveaway

Kelly Cover




Four Color #192 Kelly Cover




Copyright Hall Publishing Co.

Raggedy Ann + Andy #28

Kelly Cover

Four Color #179 Kelly Cover

# HOW TO PRESERVE

&

# DISPLAY COLLECTIBLES

The interest and research in the preservation of paper and paper collectibles has been on the increase over the last 3 decades as librarians and archivists noticed the rapid deterioration of newer books and papers. It became obvious that modern paper, with its high acid content, was very unstable, and that large quantities of paper were at risk of becoming lost. Research laboratories, such as the Library of Congress and W. J. Barrow, spent many years developing techniques to slow, or even reverse, the worst aspects of paper deterioration.

Paper collectors, including book, comic, strip, autograph, and the general 'ephemera' collectors, had also noticed that their collections were deteriorating. Fortunately, collections held in private hands were generally in better condition than public ones, but only because fewer people were handling them. As items were sold or traded, their condition deteriorated slightly with each transaction.

Collectors of Walt Kelly-ana quickly find that many of the items they are looking for are made of fragile materials. Virtually none of the items listed in this book were designed with long life in mind. Comic books and newspaper are both made of the cheapest paper available. Magazines use slightly better paper, but it is still highly acidic. Modern book papers are unstable.

The technology has begun to catch up to the problem.

It is generally recognized that the safest way to store paper items, such as books and comics, is to encase them in Mylar * and keep them away from light as much as possible. Florescent light is more hazardous to paper than incandescent light, while sunlight is most hazardous of all.

Mylar, for those unfamiliar with in, is a very stiff type of chemically inert plastic. This means it does not react in any way with items stored in it. Mylar bags are self-supporting, and will stand upright without sagging.

Mylar bags are available in a number of sizes, from a number of dealers. While much of the collectibles market is aimed at comic books, most hardcover and paperback books, can be accomodated in comic-book bags. Acid-free storage boxes are also available for those who wish to use them. Many comics stores carry Mylar bags and acid-free boxes, or can order them for customers.

Books, comics and other paper items should be stored upright. Mylar's support capabilities help keep individual items from sagging, although acid-free backing boards are available to help keep thinner items upright.

Newspaper strips should be stored away from light as much as possible. If they are mounted, they should ideally be placed on acid free paper, using an inert paste or glue. Rubber cement and hide glues should be avoided at all costs. Photo albums and scrapbooks, especially those with "magnetic pages" are usually highly acidic and are not recommended.

Non-book items generally need only careful handling. Mylar record cases are available, as is sheet Mylar for odd-size items. Depending on storage space available, individual boxes or cases can be constructed for

figurines or other similar items. Usually, however, such items do not show wear as readily as paper items. If they are kept out of direct sunlight, they can usually be stored or displayed without special treatment. The existing condition of the item will usually determine future storage and handling needs.

Deacidification may be considered in extreme circumstances. While it will not reverse deterioration which has already occurred, it will stop the process and stabilize the paper. There are two main processes available to the individual: vapor-phase and non-aqueous.

Vapor phase is a gaseous treatment. Chemically treated pads are placed in or near the item to be treated, which is then placed in air-tight storage for 2-3 weeks. The chemicals in the pad evaporate, and interact with the acids in the paper.

Non-aqueous solutions involve immersing the item in a liquid. The liquid has no water in the formula, hence non-aqueous. The treatment usually only requires a few seconds. Obviously, it is not suited for books, and there is always a chance that inks will bleed or run.

CAUTION: DEACIDIFICATION SHOULD NOT BE USED BY NON-PROFESSIONALS. In addition to being very expensive, both processes can be hazardous to the material being treated and to the user. If your collectible is important enough that you are considering deacidification, it is important enough to let a professional restorer handle it.

If you wish to display some of your choicer items, remember that they will probably deteriorate slightly, no matter how well they are treated. However, every collector knows the feeling of pride that comes from having guests appreciate the beauty of a beautiful collectible properly displayed.

Comic books or other art should be framed using acid free materials and glass with ultra-violet blocking capabilities. Shadow box techniques or additional matting should be used to ensure that no undue pressure is placed either on the item or the frame/case. They should be hung so they are not exposed to either sunlight or florescent light. Remember that even incandescent light can cause fading.

With most other items, the method of display will depend on the item. It would certainly be worth consulting a frame- or cabinet-shop for ideas and advice.

Regardless of the beauty of an individual item, most collectors will agree that there is no point in displaying it if doing so will cause it irreparable harm.

Collectors interested in learning more about the preservation and handling of paper collectibles should check with their local libraries, dealers, and the various collectors journals for further information and referrals.

*Mylar is a registered trademark of the Dupont Company.

# CONDITION, GRADING AND VALUE

# OF BOOKS AND COLLECTIBLES

The condition of any collectible is obviously of prime consideration to the collector. It is important not only from the standpoint of appearance, but also affects the value of the item. No collector, no matter how altruistic, can ignore the market value of what they collect. Unforeseen economic circumstances, changes in collecting interests or the focus of a collection, new purchase opportunities, trade options, indeed any number of factors, can cause a collector to evaluate their collection on a strictly economic basis.

Obviously, most people will want the best possible copy of an item in their collection. Also obviously, most of us will end up settling for less than the best. In the long run, the value of any collectible is what it is worth at that time to that collector.

The best example of this is sales by auction. At various times during the bidding, each bidder decides that the item is not worth more than their last bid, to them at that time. When it is finally sold, the buyer may admit later that they would not have paid that much for the item if they had seen it priced in a shop.

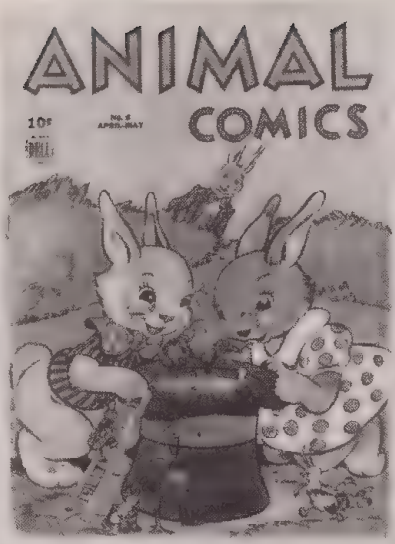
Various grading definitions can be found throughout the collectibles market. Due to the wide type of materials listed in The Walt Kelly Collector's Guide, we have attempted to define grading in terms that apply to all items. All collectors will find items which fall between the gradings listed here, and the difference between (FINE -) and (VERY GOOD+) is often in the mind of the beholder. These definitions are intended as guidelines only.

Restorations or repairs should be mentioned as such. An item restored to near mint condition is still worth less than an item that has been kept in near mint condition since its acquisition.

In the case of hardcover books, the dust-jacket can either be graded separately from the book, or the book/jacket combination can be graded as a whole. If the jacket is missing, it should be noted, as this can decrease the overall value of the book by as much as half.

Original packaging, such as shrink-wrapping, can increase the value of an item if it is in good condition. Original packaging not only protects the item, but brings it closer to the "mint" condition in which it first appeared. Shrink wrapping or other non-distinctive packaging in torn or very poor condition should be discarded, as it detracts from the overall appearance of the item.

A "Collectors Price" or "Book Value" is a variable concept. A collector looking for a particular item to fill a long run, or because that item is a particular favorite, may be willing to pay many times the "Book Value" for it. Another collector, seeing the same item, may not feel it is worth even "Book Value" because it's not a desirable item at that time.




"Albert The Alligator & Pogo Possum" in Animal Comics #1, 8, 16, 23. Kelly covers on all except #1.

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# CONDITION DEFINITIONS

MINT: Perfect. This seems obvious, but there have been attempts to introduce divisions and conditions within the MINT definition. This seems to us to defeat the purpose of the definition. Anything less than perfect must, in fairness, be graded no better that VERY FINE or ALMOST MINT. This item looks brand new, regardless of age, and shows no defect whatsoever. It has almost certainly never been read, played, or otherwise used.

FINE: A clean, almost new item. It is nearly perfect, has been read or used, but has been well treated. Books and magazines still have white pages, and the binding is still tight. There are no folds, fading, subscription labels, etc. Non-book items will be free of scratches, chips or fading.

VERY GOOD: An average collectible. It has been read or used, but has not been mistreated. Paper may show some slight fading or yellowing, and spines are slightly loose or rolled. Magazines may have subscription labels and still qualify as VG if the rest of the issue meets the criteria. Non-book items may show slight scratches or chips when examined closely, but these will not be noticeable from a normal viewing distance.

GOOD: Usually an item originally owned by a non-collector. Has not been given any special treatment, and so has obviously been read, played or otherwise used. There may be some dirt, tears, and fading, but the item is intact.

POOR: Heavily used, or even abused. There are probably loose pages and spine. It is definitely faded, yellowed, torn, and dirty. There may be a cut page or missing panels, but this should be noted. If the entire page is missing, it should be graded as INCOMPLETE. As a collectible, it is usually acceptable only as a place-holder until a better copy turns up.

EX-LIB: Discarded from a library. Collector opinion varies on the value of EX-LIB copies. All will have stamps of some kind, usually circulation card pockets, and will show heavy use. Many books and magazines have been rebound, and very few books will have retained their dust jackets. Some collectors will grade them on all condition points except the EX-LIB status, and add that notation (for instance, VG, EX-LIB). Others will just grade as EX-LIB and treat it as POOR or below. Usually considered only as a place-holder.

INCOMPLETE: Just what it says. Refers to coverless, missing pieces or pages, broken, etc. As in the case of POOR or EX-LIB, it may serve as a place-holder until a better copy turns up.

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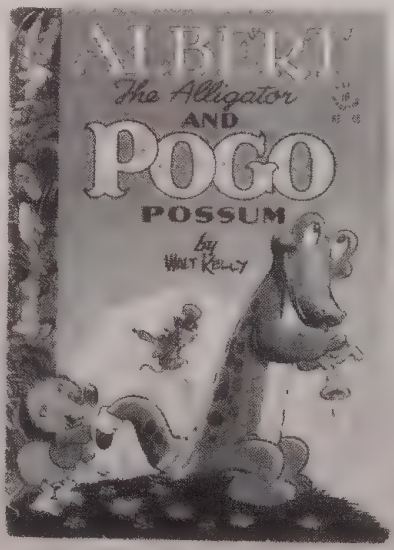
"Albert The Alligator and Pogo Possum." Animal Comics #25 & 30 (Kelly covers in part), Four Color #105 & 148 (all Kelly art).



# HOW TO USE THIS BOOK

Information on general condition and value of collectibles will be found in "Condition, Grading, and Value of Books and Collectibles." Some of the information below refers to information in that section.

Any price guide must use average prices, and even estimate values for scarcer items which sometimes do not appear on the market for years. Collectors are reminded that the value of any item is whatever it is worth to them at that time.

## LISTED PRICES

The prices listed in this book are for VERY GOOD copies. These prices are determined from advertising, dealer's catalogs, observed prices at conventions and in stores, reported collector to collector sales and trades, and auctions. Prices are extrapolated to the equivalent for VG copies if necessary, and are averaged when multiple sales make it possible.

In the case of scarcer items, when sales information is not available, estimates are made based on past sales and probable inflation. In some instances, the very rarity of an item makes determination of a fair value difficult to determine. These items are marked with a value followed by "(est)" [estimate] or, if the items have never been sold on the open market, "(??)."

Prices are noted in boldface type in the right margin next to the item. In those cases where the price is the same for an entire series, a notation of "each" has been made by the first item in the series.

The reader is reminded that these are reports or estimates of sales that have already taken place. Assuming inflation increases, future values will be higher than those reported here. However, basic economics says that inflation does not increase at the same rate for everything. Past market history shows that prices can go down as well as up, given changes in collecting trends, as well as the possibility of new discoveries.

This is where you, the reader, can help. Reporting price variations and increases which you notice, both for items you buy and those you don't, will help us in determining valuations for the next edition.

We have chosen to list only the VG price for each item because this represents an average price for the grade of collectible that most collectors are going to find most of the time. Scarcer items, especially in better-than-average condition, will sell for much higher prices than normal ranges.

For comic books, standard pricing will generally range from $X for a GOOD copy, through $3X for a FINE copy to $7X for a MINT copy. On that scale, VG would be priced at about $2X. Books and magazines are generally priced on a somewhat narrower scale, perhaps $X - $4X. Non-book items, especially those intended for display, will show a wider price scale.

Scarcity of individual items is difficult to determine. Many copies are undoubtedly in the hands of non-collectors, or of collectors who have no interest in selling or trading. These copies are often unknown to the collecting market, simply because they are not part of it.

Generally, the scarcer the item, the higher the "collector value." This is simply supply and demand. If there are 49 copies of something and 50 people want one, prices will go up. If there are 20 copies, but only 10 people are looking for one, prices will remain stable, or even go down.

If there are less than 20 known or suspected copies in existence, the item is marked "RARE." Items with less than 5 known copies will generally have individual notations.

## PHOTOGRAPHS USED IN THIS BOOK

Photographs of a number of items listed appear throughout the book. We have tried to show a number of harder-to-find items, as well as the relatively common. In some cases, we have also used the photos to illustrate the variant "points" between different versions of a book.

In some cases, the photograph will not show any Walt Kelly art if Kelly did not do the cover of the book. We show these items primarily because they are comparatively rare, and the photos may help the collector spot a book that they might otherwise pass up.

Items which have accompanying photos are marked with an asterisk (*) in the margin before the title listing.

# SECTION I

## COMIC BOOK WORK

"Cover" means front cover only. Untitled inside front and back covers are not listed individually, but are listed as "All four covers." Stories in each comic are listed alphabetically. Titled inside covers are listed with other stories. Missing or minimal title information indicates inability to locate an issue for verification. Information for these issues would be appreciated. Individual book values are in bold face type to the right of the issue date. "Overstreet" in a reference means The Official Overstreet Comic Book Price Guide, 18th ed., New York: House of Collectibles, 1988, by Robert M. Overstreet.

Much of Kelly's comic book work was not credited. In a number of cases, there is disagreement as to whether a story is by Kelly or another artist, either purposely imitating him or with a similar style. Where possible, these questionable credits are noted "(?)", with documentation when available. As always, any additional information would be appreciated.

ADVENTURES OF PETER WHEAT
see PETER WHEAT, ADVENTURES OF

ANIMAL COMICS (Dell, 1942–48)
Art in 1–30. "Pogo" does not appear in issues #4, 6, & 7. There is a possibility that the story in #2 was actually the first "Pogo" story done.

*1 = "Albert Takes The Cake" = First POGO appearance. Reprinted in RBCC #126 (B&W) & The Smithsonian Book of Comic-Book Comics, 1982 (colour). **200 -**
"Muzzy and Ginger" = Story about a chimpanzee and kitten who become friends in a pet shop.

2 = "Bumbazine and the Singing Alligator" **75 -**

3 = "Bumbazine and the Popinjay" **50 -**

4 = Back cover; this is an ad for Fairy Tale Parade #7, the cover of which is also shown in the ad. There is no interior Kelly art. **30 -**

5 = "Albert The Alligator" [Albert steals picnic sandwiches and a train] — 50 -
Inside back cover: ad for New Funnies, showing Andy Panda, Oswald the Rabbit, and Raggedy Ann + Andy in a Kelly forest.

6 = Cover; no interior Kelly art. — 30 -

7 = Cover; no interior Kelly art. — 30 -

*8 = Cover — 40 -
"Albert Gnaws a Thing or Two Too!"
"Albert The Alligator" [Albert's Birthday]

9 = Cover — 40 -
"Elephunnies" = 2 different stories
"Monkey Biz" = single page
"Ol' Albert is really a Deer" Reprinted in Pogo Parade.

10 = Cover — 40 -
"Albert Holds That Tigah"
"Elephunnies"
"Why the Butterfly Has Beautiful Wings" = illustrations, not text

11 = Cover — 25 -
"Albert The Alligator" [The Alligator Bag]. Reprinted in Pogo Parade.
"Elephunnies"
"Runaway Reddy" = illustrations, not text
"The Winning Bounce" = illustrations, not text

12 = Cover — 25 -
Last Bumbazine appearance.
"Albert's Picnic" (text story with six illustrations)
"Elephunnies"
"Ol' Albert decides Yuletide and time waits for no 'Gator"

13 = Cover — 25 -
"Albert The Whaler" Reprinted in Pogo Parade.
"Bucky Horse" = illustrations, not text
"Elephunnies"
"A Friend in Need" = illustrations, not text

14 = Cover — 25 -
"Albert and the Noah Count Ark" Reprinted in Pogo Parade.
"Elephunnies"

15 = Cover — 25 -
"Albert and Pogo" [Dr. Legerdemain Z. Presto]. Reprinted in Pogo Parade.
"Cilly Goose"
"Elephunnies"

*16 = Cover — 15 -
"Albert and Pogo" [Homeless mice move into Albert]. Reprinted in Pogo Parade.
"Cilly Goose"
"Elephunnies"
"Hector The Hen-Pecked Rooster"

17 = Cover — 15 -
"Albert and Pogo" [Cousin Marsupial and Perspicacity Possum].
Reprinted in Pogo Parade.
"Cilly Goose"
"Elephunnies"
"Hector The Hen-Pecked Rooster"

18 = Cover — 15 -
"Albert and Pogo" [The Floating Magic Book]. Reprinted in Pogo Parade.
"Elephunnies"

19 = Cover — 15 -
"Albert and Pogo" [Citronella Jones]
**NOTE: On page 2, Pogo claims his name is "Ponce de Leon Montgomery County Alabama Georgia Beauregard Possum or Pogo fo' short".
"Goozy"
"Uncle Wiggily" (back cover)

20 = Cover — 15 -
"Albert and Pogo" [Pogo as Chamber of Commerce, recruiting tourists]
"Albert The Alligator" (back cover) shows an alligator chasing Uncle Wiggily. The alligator does not look anything like Albert, although Uncle Wiggily and the backgrounds appear to be Kelly's.

21 = Cover — 10 -
"Albert and Pogo and the Fountain of Youth" [cf Pogo Sunday Book]. Reprinted in Pogo Parade.
"Prehysteria With Koko"
"Uncle Wiggily" (back cover)

22 = Cover — 10 -
"Albert and Pogo" [Strawberry Shortcut]
"Albert And Pogo" [back cover — Albert and balloon]
"Elephunnies" = 8 page wordless story

10 - each

*23 = Cover
"Albert and Pogo" [Pogo locked in treasure chest] [cf Pogo Sunday Book]. Reprinted in Pogo Parade.
"Goozy" = 10 page story; two monkeys in the jungle
"Uncle Wiggily" (back cover)
"What's the Purpose of the Porpoise"

24 = Cover
"Albert and Pogo" [Howland and Churchy swallowed by Albert]
***First issue to give Kelly credit for "Albert and Pogo"
"The Pensive Penguin"
"Uncle Wiggily" (back cover)

*25 = Cover
"Albert and Pogo" [Howland starts a school for nature's screechers]
"Win an original drawing" survey page. Printed a coupon asking for a ranking of the top four features (Jigger, Albert & Pogo, Rover, and Uncle Wiggily) "To each of the first 500 entries, we will send an original drawing. This drawing will be of the character you like best and marked 'A'." The drawing on the page shows Albert and Pogo shaking hands. Any surviving copies of these drawings, or information on size, content, etc.?

26 = Cover
"Albert and Pogo" [Pogo goes into the doctor business]

27 = Lower cover
"Albert and Pogo" [Bird soup] Reprinted in Pogo Parade.

28 = Lower cover
"Albert and Pogo" [Walt Kelly writes a letter to Pogo, and Pogo asks for letters from readers]
"Nibble and Nubble" [Nibble is identical to the top-hatted mouse (Ol' Mouse) that later appears in the Pogo strip].
Reprinted in Curtis, "The Other World of Walt Kelly".

29 = Lower cover
"Albert and Pogo" [Pogo and Howland as knifethrowers]
"Nibble and Nubble"
"Pogo" [back cover — Pogo fishing with his tail]
***First use of just "Pogo" as title

*30 = Lower cover
"Albert and Pogo" [Albert and Howland in a contest for 'Champeen Fish Loser'] — 10 -
"Nibble"
"Uncle Wiggily" (back cover)

CAMP COMICS (Dell, Feb.-Apr. 1942)
art in 1-3

1 = "Seaman Sy Wheeler shows that gobs can do more than run the battle wagons." — 75 -
"Elmer & Bugs Bunny"
Both reprinted in The Fort Mudge Most, April 1988.

2 = "Seaman Sy Wheeler advises that it's not etiquette to strike a lady who is a good counter-puncher." — 50 -

3 = "Seaman Sy Wheeler decides that Sherman was right, especially when you're dealing with the weaker sex." — 75 -

CHRISTMAS PARADE 1
see WALT DISNEY'S CHRISTMAS PARADE

THE COMICS MAGAZINE (Comics Magazine Co., May, June 1936)
1/2 page in 1,2

*1 = Back to Nature With Cannonball Jones — 250 -
Reprinted in The Fort Mudge Most, April 1988.

2 = Balmy is the day and Cannonball — he trips gayly thru the jungle — 150 -

DELL GIANT COMICS
see POGO PARADE, WALT DISNEY'S CHRISTMAS PARADE

DONALD DUCK (Christmas Giveaway) (K.K. Publications, 1944) — 80 -
* Cover reprint, two versions reported

DONALD DUCK'S SURPRISE PARTY (Walt Disney Productions, 1948) — 250 -
Icy Frost Giveaway — 16 pages
Cover and interior art

FAIRY TALE PARADE (Dell, 1942-46)
see also FOUR COLOR 50,69,87,104,114
Most art in #1-9

*1 = All four covers — 200 -
"The Flute O' McTootle"
"Little Black Sambo"
"The Story of Hansel and Gretel"
"Thumblelisa"
"Winkie and the Wishing Well"

2 = Back cover, part of front (partial wraparound from back) — 100 -
Both inside covers
"Cinderella"
"The Emperor's New Clothes"
"Jack the Giant Killer"

3 = Cover — 75 -

4 = Cover — 75 -
Back cover (?)
"Lost Prince"
"Traveling Musicians"

5 = All four covers — 75 -
"Big Claus and Little Claus"
"The Tail of Rufus Redfox"
"The Wise Men of Gotham"

6 = All four covers — 50 -
"Gingerbread Man"
"Legend of the Stars"

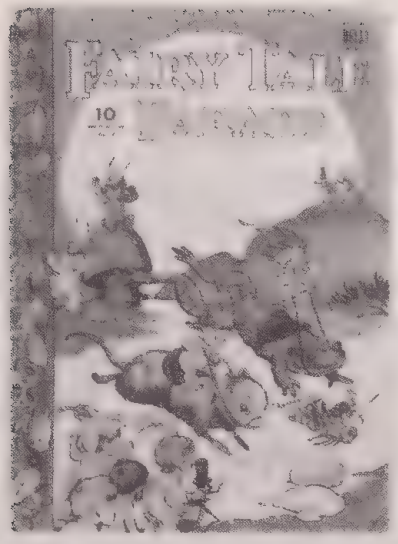
7 = All four covers — 50 -
"The Dragon of Dilly Dun Dee"

8 = Cover — 50 -

9 = Cover — 50 -

FAMOUS FAIRY TALES (Giveaway) (K.K. Publications, 1943) — 100 -
32 pages
Reprints from Fairy Tale Parade #2, 3

FAMOUS FAIRY TALES (Giveaway) (K.K. Publications, 1944) — 75 -
16 pages
Reprints



Kelly retelling the classics. Four Color #69 and
Fairy Tale Parade #1, Four Color #41 & #68 (all Kelly covers)

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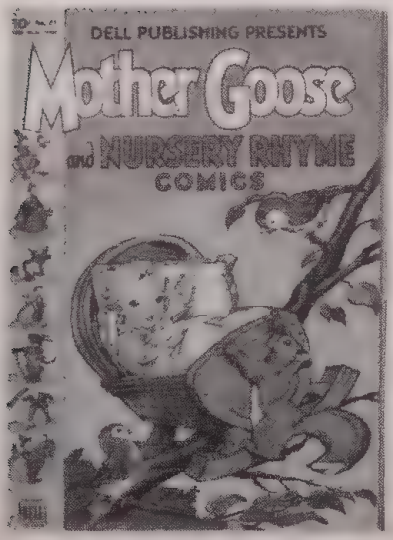
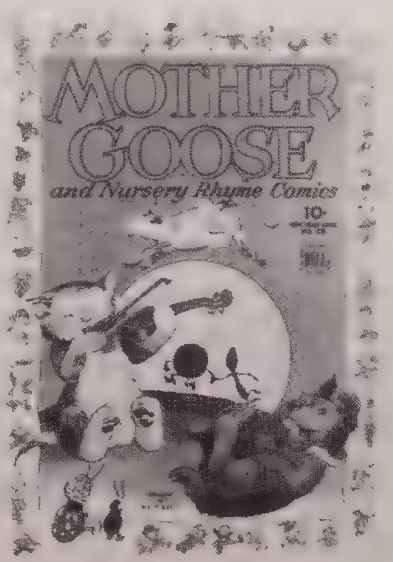
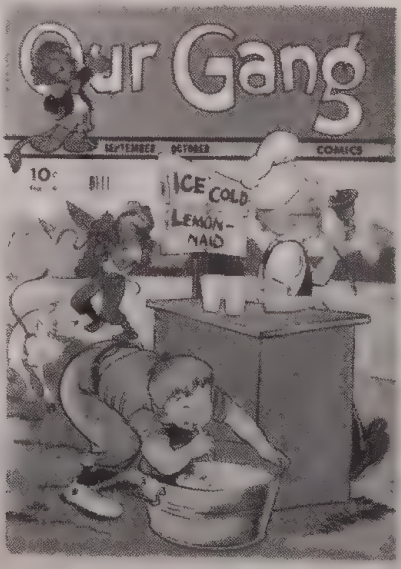


Copyright Comics Magazine Co.

Copyright K. K. Publications

The Comics Magazine #1 (not Kelly cover), March of Comics #6, Our Gang # 6 & #19 (Kelly covers).

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# PRICES = VERY GOOD CONDITION

FOUR COLOR 41 (Dell, 1944) — 40 -
* MOTHER GOOSE AND NURSERY RHYME COMICS
Cover only — not interior art as stated by Overstreet

FOUR COLOR 49 (Dell, 1944) — 60 -
WALT DISNEY'S SNOW WHITE AND THE SEVEN DWARFS
Cover only

FOUR COLOR 50 (Dell, 1944) — 50 -
FAIRY TALE PARADE
Both covers
Front cover reprinted on Walt Kelly's Springtime Tales #1
"The Magic Garden"

FOUR COLOR 59 (Dell, 1944) — 35 -
MOTHER GOOSE AND NURSERY RHYME COMICS
all art
Front and back covers
"Diddle Diddle Dumpling"
"Doctor Foster"
"The Farmer in the Dell"
"Handkerchief Game"
"Little Miss Muffet"
"Old Mother Goose"
"Old Woman Tossed Up in a Basket"
"One, Two, Buckle My Shoe"
"The Owl and the Pussy-cat"
"The Puzzled Centipede"
"The Secret"
"The Singing Game of London Bridge"
"Sugar and Spice"
"There Was A Crooked Man"
"Tom Twist"
"Where, Oh Where"

FOUR COLOR 61 (Dell, 1944) — 45 -
SANTA CLAUS FUNNIES
"How Santa Got His Red Suit" (11 pages) — reprinted in W.T. Grant giveaway

FOUR COLOR 68 (Dell, 1945) 35 -
* MOTHER GOOSE AND NURSERY RHYME COMICS
all art
Front and back covers
"Bo-Peep's Dream" (by Charles H. Herman)
"An Elegy on the Death of a Mad Dog" (by D. Goldsmith)
"The End of a Tail"
"Hello"
"The House That Jack Built"
"Mary Had A Little Lamb"
"The Mother Goose Birthday Party" (by Charles H. Herman)
"Such a-do about The Shoe"
"Three Blind Mice"
"Three Little Kittens"
"Where Are You Going, My Pretty Maid?"

FOUR COLOR 69 (Dell, 1945) 40 -
* FAIRY TALE PARADE
Front, back and front inside cover
"Tiny Folk and the Giant"

FOUR COLOR 71 (Dell, 1945) 140 -
* WALT DISNEY'S THREE CABALLEROS
all art

FOUR COLOR 87 (Dell, 1945) 35 -
FAIRY TALE PARADE
Cover border, inside back cover, back cover
"Tiny Folk and the Dragon"

FOUR COLOR 90 (Dell, 1945) 35 -
* CHRISTMAS WITH MOTHER GOOSE
all art
Both covers
"The Animals' Christmas"
"A Christmas Party"
"The Christmas Problem of The Woman in the Shoe"
"A Christmas Rebus"
"Christmas Shopping"
"Christmas Shopping List"
"Christmas Songs"
"An Invitation"
["Mother Goose Christmas Rhymes"]
"People at the Party"
"Santa's Elves Meet Father and Mother Hubbard"
"A Search For Santa"

FOUR COLOR 91 (Dell, 1945) — 35 -
SANTA CLAUS FUNNIES
Back cover
Inside covers
"Christmas Comes to the Woodland"
Reprinted in Walt Kelly's Christmas Classics #1.
"Recitation"

FOUR COLOR 92 (Dell, 1945) — 60 -
WALT DISNEY'S THE WONDERFUL ADVENTURES OF PINOCCHIO
Cover?
"The Wonderful Mis-Adventures of Donocchio"
The Pinocchio story also has a number of panels and characters with Kelly stylistic elements. His story in all or part?

FOUR COLOR 102 (Dell, 1946) — 15 -
OSWALD THE RABBIT
page 3 only

FOUR COLOR 103 (Dell, 1946) — 35 -
* EASTER WITH MOTHER GOOSE
all art
Front and back covers; cover reprinted in The Fort Mudge Most, April 1988
"Buddy Bunny's Problem"
"Easter With Mother Goose"
"Fair Easter Day"
Hidden Figure centre spread
"Hot Cross Buns"
"Humpty Dumpty and the Giant"
"I Caught A Hare Alive"
"Inside an Easter Egg"
"Peter, Peter, Pumpkin Eater"
"Ten Little Easter Eggs"
"The Three Blind Mice and Their Easter Gift"
"Through The Town"
"Wee Willie Helps The Easter Bunny"

FOUR COLOR 104 (Dell, 1946) — 35 -
FAIRY TALE PARADE
Cover border
"The Wee Man"

FOUR COLOR 105 (Dell, 1946) **130 -**
* ALBERT THE ALLIGATOR AND POGO POSSUM
First book exclusively devoted to POGO
All art
"Albert and the Barbecue"
"Albert The Alligator" [Duck Soup]
"Fearless Friends of the Fish Fry"
"The Internal Intern"
"Such a Duel About Nothing or Feud For Thought Use Remarks"

FOUR COLOR 114 (Dell, 1946) **30 -**
FAIRY TALE PARADE
Cover border
"Goblin Glen"
Reprinted in Walt Kelly's Springtime Tales #1

FOUR COLOR 126 (Dell, 1946) **25 -**
CHRISTMAS WITH MOTHER GOOSE
all art
Front and back covers
"Answers to Riddles"
"Hey, Diddle, Diddle and Little Jack Horner"
"Hickory Dickory"
"How Many Miles to Babylon"
"The Last Arrival at the Fair"
"Mistress Mary"
"The Night Before Christmas" (Clement Moore)
"Old King Cole and the Limerick Game"
"On the Way to the Christmas Fair"
"Pie for a King"
"Riddles"
"Santa's Story"
"Thimble Thatch"
"To Market"

FOUR COLOR 128 (Dell, 1946) **25 -**
SANTA CLAUS FUNNIES
"A Mouse in the House"
Spot illustrations from this issue reprinted in Walt Kelly's Christmas Classics #1.

FOUR COLOR 140 (Dell, 1947) **25 -**
* EASTER WITH MOTHER GOOSE
all art
Front and back covers
"Chicken Little"
"The Easter Bunny and the Dwarf"
"The Easter Egg Party"
"Easter Lily"
"Eggs to Market"
"Goldilocks and the Baby Bear's Basket"
"Jack Spratt"
"Little Boy Blue"
"Mr. Dumpty Gets Mended"
"The Mother Goose Egg Race"
"The Old Woman in the Basket"
"Three Little Birds"
"Today's The Day"
"Ugly, the Duckling"

FOUR COLOR 148 (Dell, 1947) **100 -**
* ALBERT THE ALLIGATOR AND POGO POSSUM
all art
"The Catfish Pirates"
"East Lint"
"The Great Sam Widge Contest"
"Mr. Owl and the Atomic Bomb"
"Rainy Daze"

FOUR COLOR 172 (Dell, 1947) **25 -**
* CHRISTMAS WITH MOTHER GOOSE
all art
Cover
"A Bear For Bed"
"Christmas Eve"
"Contrary Mary and the Angel"
"A Crooked Party"
"Goosey Gander's Gift"
"Little Jack Horner's Christmas Pie"
"The Merry Pigs"
"Mother Goose Helps Santa"
"My Favorite Tree"
"My Little Pony"
"Old Granny Hipple Hopple"
"Remembering"
"Rub-a-Dub-Dub"
"The 3 Blind Mice and a Christmas Deed"
"Tommy Tucker's Song"
"What's The Day?"

FOUR COLOR 175 (Dell, 1947) — 25 -
SANTA CLAUS FUNNIES
"The Great Three-Flavored Blizzard"

FOUR COLOR 179 (Dell, 1947) — 20 -
UNCLE WIGGILY
cover

FOUR COLOR 185 (Dell, 1948) — 25 -
EASTER WITH MOTHER GOOSE
all art
Front and back covers
"The Candy Egg"
"Easter Outfit"
"Hiding Places"
"Humpty Dumpty"
"I Had A Little Nut Tree"
"Into the Egg with the Pied Piper"
"The Little Bunny"
"Little Miss Muffet On Easter Day"
"The Lost Chick"
"The Moon"
"Peter, Peter, Pumpkin Eater"
"The Quangle-Wangle's Hat by Edward Lear"
"See A Hen"
"The Three Pigs Help The Bunny"
"Two Jacks"
"Wee Willie Winkie"

FOUR COLOR 192 (Dell, 1948) — 25 -
THE BROWNIES
all art
Cover
"The Bath"
"The Brownies — They Help The Toymaker"
"The Chicken's Child"
"The Cooking Corner"*
"Find The Firemen"
"Musical Instruments"*
"My Friend The Flea"
"Night Noises"
"The Ooglies and The Cuckoo Clock"
"The Rain"*
"A Trip To The Moon"

*These three stories are reprinted in Walt Kelly's Springtime Tales #1

FOUR COLOR 201 (Dell, 1948) **25 -**

* CHRISTMAS WITH MOTHER GOOSE

all art

Front and back covers
"Banbury Cross"
"A Christmas Alphabet"
"The Christmas Candle"
"Christmas Day in the Morning"
"Christmas in the Shoe"
"Christmas is Coming"
"Clap Handies"
"Deck the Halls"
"Goosey, Goosey Gander"
"Handy Pandy"
"Hickory and Dickory Help Santa Claus"
"Little Jack Horner"
"Pippin Hill"
"Polly Flinders"
"Rooster and Hen"
"Simple Simon"
"The Spratts"
"The Tale of Chip-Chop and His Christmas Good Deed"
"Three Jovial Welsh Men"
"Tommy Tucker's Carol"
"A Visit to the Queen"
"The Year"

FOUR COLOR 205 (Dell, 1948) **25 -**

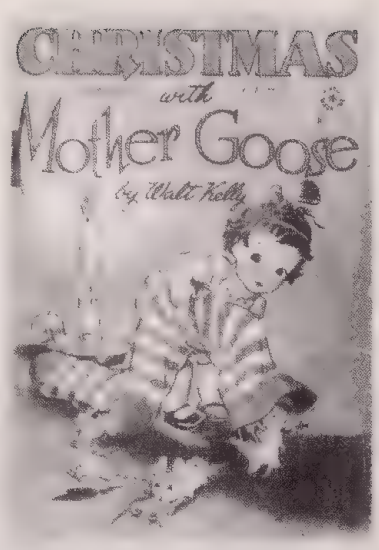
SANTA CLAUS FUNNIES

"Ticky Tack: The Littlest Reindeer"

FOUR COLOR 220 (Dell, 1949) **25 -**
EASTER WITH MOTHER GOOSE
all art
Front and back covers
"The Chicks"
"Easter Sunday"
"Easter Time"
"Heigh Ho!"
"Here's an Easter Egg Hunt with Mother Goose!"
"Hickory and Dickory help the Easter Bunny"
"Hot Cross Buns"
"Humpty Dumpty's Song from Alice Through The Looking Glass"
"Jack and Jill"
"Jack Rabbit and the Beanstalk"
"The Little Red Hen"
"The Man of Gasket"
"Mr. Nobody"
"Mother Hubbard's Cupboard"
"The Old Man"
"Rumsey Dumsey"
"Slitherum"
"What Is It?"
"The Wise Men of Gotham"

FOUR COLOR 221 (Dell, 1948) **15 -**
UNCLE WIGGILY
cover in part

FOUR COLOR 244 (Dell, 1949) **25 -**
THE BROWNIES
all art
All four covers
"The Baby Chick"
"The Brownie Circus"
"The Bumble Bee"
"The Funnybody Kingdom"
"The Ooglies"

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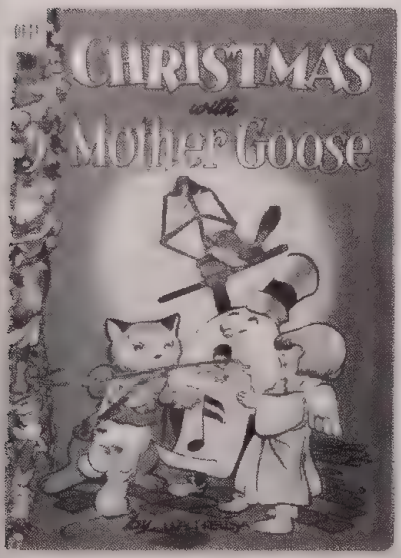
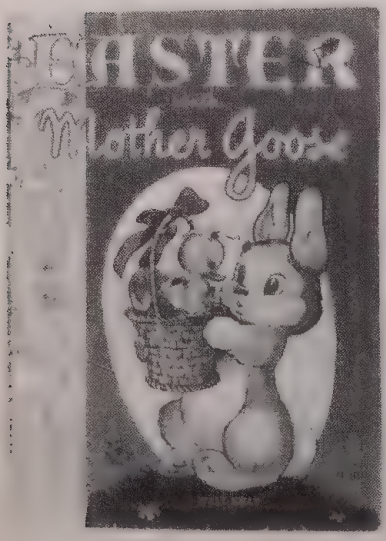
Walt Kelly and Holidays. Four Color #90, 172, 201 (all Kelly covers), The Little Fir Tree (W. T. Grant giveaway — not Kelly cover).



Copyright K. K. Publications

How Santa Got His Red Suit (W. T. Grant giveaway, very scarce) Stories of Christmas (not Kelly covers), Four Color #103, #140 (Kelly covers)



Copyright Dell Publishing Co.

FOUR COLOR 253 (Dell, 1949) — 20 -
CHRISTMAS WITH MOTHER GOOSE
all art
Cover
"Advice"
"All Around The Christmas Tree"
"Christmas Grace"
"Jeminy's Christmas"
"Jenny Wren"
"Little Boy Blue and Little Girl Green"
"Miss Cross Patch on Christmas Eve"
"See Saw - Sacar a Down"
"Simple Simon and the Wiseman"
"The Three Blind Mice Play Santa"
"3 Christmas Bears"
"Who's in What?"

FOUR COLOR 254 (Dell, 1949) — 25 -
SANTA CLAUS FUNNIES
"Albert and Pogo's Christmas"
"Santa's First Helper"

FOUR COLOR 293 (Dell, 1950) — 20 -
THE BROWNIES
all art
All four covers
"The Brownies and the Caterpillars"
"The Brownies and the Picnic"
"The Brownies on the Farm"

Questions have been raised as to whether this issue is by Walt Kelly. He was credited on the cover for Four Color #244, but not on this issue. Other artists suggested as being responsible for this issue are Mel Crawford and Al Hubbard.

HOW SANTA GOT HIS RED SUIT (K.K. Publications, 1944) — 100 -
W.T. Grant Giveaway — 16 pages including covers
Reprints story from Four Color #61 (11 pages) — covers and 3 interior pages not Kelly.

***Not the same as March of Comics #2

THE LITTLE FIR TREE (W.T. Grant Giveaway, 1942) — 1000 - est.
* 8 page reprint from Santa Claus Funnies #1 (1942)

LOONEY TUNES & MERRIE MELODIES COMICS (Dell, 1941-43)

3 = "Kandi The Cave Kid" 100 -

4 = Both inside covers (?)
"Kandi The Cave Kid Proves There's No Fuel Like an Old Tree Trunk" 90 -

5 = "Kandi The Cave Kid" [Mom and Kandi all alone for the day] 75 -

6 = "Kandi The Cave Kid" 50 -

8 = "Kandi The Cave Kid" [Kandi and the kangaroos go fishing] 50 -

11 = "Kandi The Cave Kid" 35 -

15 = "Kandi The Cave Kid" 35 -
This story has been questioned as to Kelly credits. A copy of the issue has not been available for examination. "Kandi" was an irregular feature, however, created by Kelly. It does not appear after this issue, nor is anyone else credited with any episodes. In the absence of documentation to the contrary, it is assumed to be Kelly's.

20 = "Pat, Patsy and Pete" 25 -

21 = "Pat, Patsy and Pete" [Pat and Pete shave Percy] 25 -

22 = "Pat, Patsy and Pete and Percy The Pirate" [Treasure Map] 25 -

23 = "Pat - Patsy 'N' Pete and Percy The Pirate" [vs. The Goat; also, Percy's peg leg is his right, rather than left] 25 -

24 = "Pat, Patsy and Pete" [vs. The Bear] 25 -

25 = "Pat, Patsy and Pete" 25 -

MARCH OF COMICS 1 (No #) (K.K. Publications, 1946) 60 -
GOLDILOCKS
back cover

MARCH OF COMICS 2 (No #) (K.K. Publications, 1946) 60 -
HOW SANTA GOT HIS RED SUIT
Reprint from Four Color #61
***Not the same as W.T. Grant Giveaway, 1944

MARCH OF COMICS 3 (No #) (K.K. Publications, 1947) 85 -
OUR GANG

MARCH OF COMICS 4 (No #) (K.K. Publications, 1947) 1000 -
DONALD DUCK
Cover (?)

MARCH OF COMICS 6 (K.K. Publications, 1947) 30 -
* POPULAR FAIRY TALES
Cover

MARCH OF COMICS 20 (K.K. Publications, 1948) 600 -
DONALD DUCK
Cover

MARCH OF COMICS 26 (K.K. Publications, 1948) 45 -
OUR GANG

MARCH OF COMICS 41 (K.K. Publications, 1949) 450 -
DONALD DUCK
Cover

MORE FUN (National Periodical Publications, Jan., Feb. 1936)

7 = 1 page interior art 400 -

8 = 1 page interior art 350 -

NEW COMICS (National Periodical Publications, Dec. 1935)

1 = "Gulliver's Travels" (2 pages); earliest verified comic book art 750 -

NEW FUNNIES (Dell, 1943-44)

69 = interior art (2 pages (?)) 35 -

71 = "The Brownies" 25 -

72 = "The Brownies Wintertime" 25 -

74 = "The Brownies" [help at Easter] 25 -

76 = "The Brownies" 150 -

77 = "The Brownies" 25 -

81 = "The Brownies" [put out a fire] 15 -

82 = "The Brownies Build A Submarine" 20 -

83 = "The Brownies" 20 -

84 = "The Brownies" 20 -

85 = "The Brownies" [4 page text story, 6 drawings] 20 -

OUR GANG (Dell, 1942-49)
all issues 1-57

Most "Our Gang" stories have no titles; except where noted, titles listed here are descriptions of action.

"Barney Bear" to 10(?). Overstreet lists Carl Barks as taking over with #11.

Overstreet lists no Kelly story in #7 & 9, and, incorrectly, only the Albert and Pogo story in #6. Covers of #7 & 9 give every appearance of being by Kelly. It is not known with certainty whether or not the "Our Gang" stories is #7 & 9 are by Kelly. Also not known is why, if they are not his, Kelly did not do these two while doing the stories in other issues. Dan Noonan is also reported to have worked on some of the issues from #37-57. Again, nothing definite has been found. The Fort Mudge Most, April 1988, carried some discussion of this confusion.

1 = Cover
"Barney Bear" (2 episodes)
"Our Gang" — "Scrap collection and Red Cross donation" 150 -

2 = Cover 60 -

3 = Cover
"Barney Bear Gets A Free Meal"
"The Great Our Gang Circus" (story title) 40 -

4 = Cover
"Barney Bear Becomes a Hobo!"
"Our Gang" — "Reporters versus Black Marketeers" 40 -

5 = Cover 40 -

# PRICES = VERY GOOD CONDITION

*6 = Both covers
Inside back cover
"Billy Dollar"
"Bumbazine and Albert in an Adventure with the Half-jug family"
"Our Gang" — "Magic water"
**Overstreet lists Bumbazine as only Kelly appearance, but "Billy Dollar" is credited and "Our Gang" art is Kelly's as well.

7 = Both covers; see Overstreet note above.
Contest page
"Our Gang" may be by G. Kerr, but is not signed

8 = Both covers
"Our Gang" — "The Monster Movie"
"Our Gang" — inside front cover
Contest page from #7

9 = Cover; see Overstreet note above.

10 = "Sailing with Captain Dan"

11 = Cover
"Shipwrecked with Circus Animals and Spies"

12 = Cover
"The Ghost of Tanaka"

13 = Cover
"The New Clubhouse and Joo-ven-ile De-linkracy"

14 = Cover
"Counterfeiters in Oak Haven" (retold in BLB)

15 = Cover
"Professor Froggie Invents Vitamin X"

16 = Cover
"Our Gang and The Fearless Detective Agency" (story title)

17 = Cover

18 = Cover
"Treasure Hunt at Indian Rock, Part One" (retold in BLB)

*19 = Cover
"Treasure Hunt at Indian Rock, Part Two" (retold in BLB)

20 = Cover
"Baxter Invents a Rocket Ship"

75 -

30 -

75 -

60 -

40 -

40 -

25 - each

# COMIC BOOK WORK

21 = Cover
"Noodledorf's Delivery Boy"
Back cover

22 = Cover
"Julip the Talking Goat"
Back cover

23 = Cover
"Howard the Educated Bear"

24 = Cover
"The Radioactivity Teleportation Project"

25 = Cover
"The 'Barrel' Escapes"

26 = Cover
"The Skanawassee Belle and Boo Boo The Sharpshooting Clown"

27 = Cover
"Professor Gravy and Julip"

28 = Cover
"Froggie and Red Foil the Horsethieves"

29 = Cover
"Lucky Leach Followed to Hideout"

30 = Cover
"Squint and Froggy"

20 - each

31 = Cover
"Squint's Inventions and the Nail Counting Contest"

32 = Cover
"Captain Zebra's Sunken Ship"

33 = Cover
"Captain Zebra's Treasure"

34 = Cover
"Kate Jennings and Uncle Abner"

35 = Cover
"Uncle Abner Tries to Escape"

36 = Cover
"Julip Joins the Circus"

37 = "Two-By-Two and the Kidnappers"

15 - each

# PRICES = VERY GOOD CONDITION

38 = "The Houseboat and Lester" **5 - each**

39 = "Jason Mason and Colly"

40 =

41 = "Julip and Peter Peabody"

42 =

43 = "Anastasia and the Toupee"

44 =

45 = "Two-By-Two and Anastasia Become Pirates"

46 = "The Treasure Island Treasure Map, Part One"

47 = "The Treasure Island Treasure Map, Part Two"

48 = "The Treasure Island Treasure Map, Part Three"

49 = "The Treasure Island Treasure Map, Part Four"

50 = "The Treasure Island Treasure Map, Part Five"

51 = "The Treasure Island Treasure Map, Part Six"

52 = "The Treasure Island Treasure Map, Part Seven"

53 = "The River Pirates, Part One"

54 = "The River Pirates, Part Two"

55 = "The River Pirates, Part Three"

56 = "Lillian The Talking Dog, Part One"

57 = "Lillian The Talking Dog, Part Two"

PETER WHEAT, ADVENTURES OF (Giveaway) (Bakers Associates, 1948-52)
1-35; 1-5 do not have numbers.

1 = Introduction of characters; Dragonel plots to burn wheat field, captures Peter, who escapes with Beetle's help. 50 -
Reprinted in "The Other World of Walt Kelly" (Betsy Curtis).

2 = Dragonel steals honey crop; Dragonel captured by Peter. First appearance of Sammy Sweet. 40 -
Reprinted in "The Other World of Walt Kelly" (Betsy Curtis).

3 = Peter and Beetle take Dragonel to a dungeon before she is to stand trial. First appearance of the Wheat Queen (Peter's mother). 40 -

4 = Hornets attack the grain wagons and dump flour during harvest time. 40 -

5 = The Wizard and Dragonel are chained by the little people, but plan to escape. 40 -

6 = The little people have a council of war, and Dragonel decides to spy. 30 -

7 = Pursuing a "dragon's" tracks, Peter, Sammy and Beetle rescue a rabbit from a fox. 30 -

8 = Peter and Sammy visit the Village of the Chinch Bugs, on the other side of Craggy Mountain. 30 -

9 = The little folk build a levee to keep the Meadow Brook from flooding the new plantings. Dragonel disagrees with her father about the flood danger, and allies herself with the little folk. 30 -
Reprinted in Walt Kelly's Springtime Tales, April, 1988.

10 = Beetle, trying to save the Mouse baby from the Weasel, is captured by the Wizard; Peter & Grasshopper go to the rescue. 30 -

11 = Peter, helping the Chipmunk family protect their store of nuts, meets the Fox & the Hawk. 25 -

12 = The Wizard sets fire to the Little Folk's wheat field; Peter and Sammy try to put it out. 25 -

13 = Beetle finds a giant (i.e., a man) asleep in the field. 25 -

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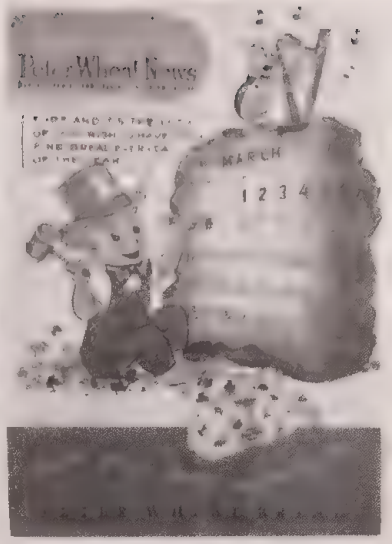
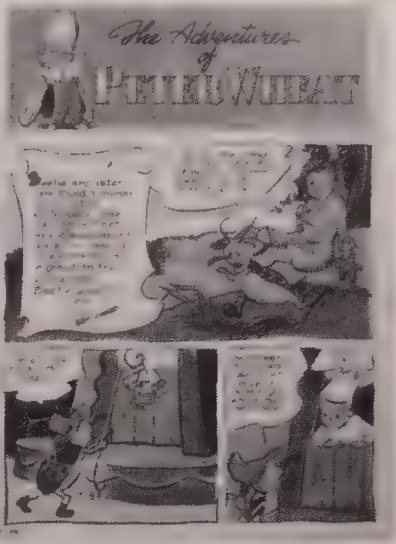
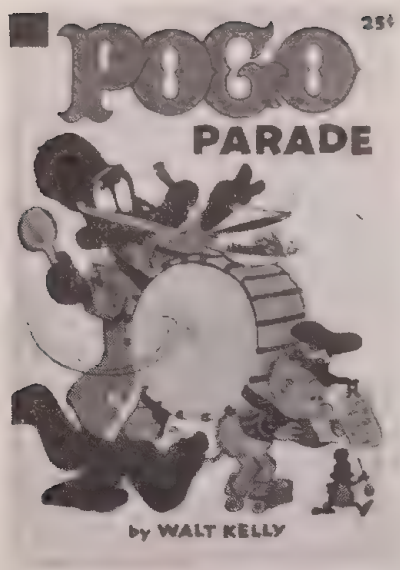
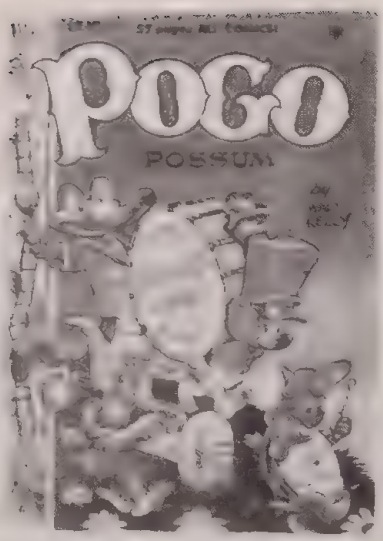



The Adventures of Peter Wheat #29, 2 pages of story. Kelly art in all.

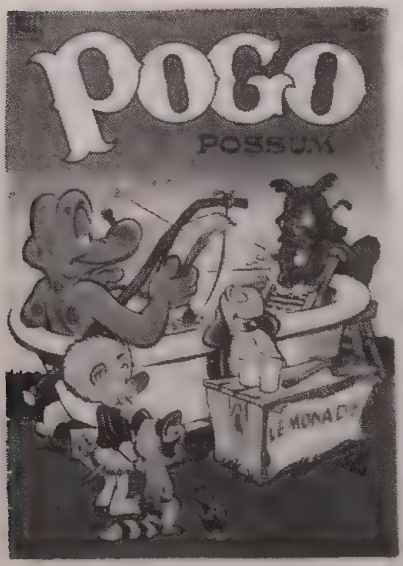
Peter Wheat News #24, cover & 2

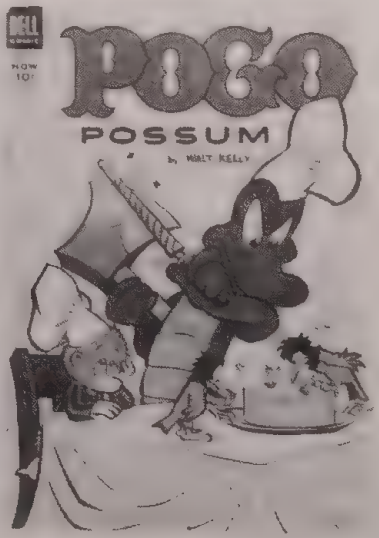





Pogo Parade, Pogo Possum #1, 9, 16.



# PRICES = VERY GOOD CONDITION

14 = Dragonel brings bad news: The Wizard has killed her loyal guard, and his hornets have driven her into the forest. They plot against Peter. **25 - each**

15 = Peter, Beetle and Dragonel are without weapons.

16 = Peter, Beetle and Dragonel have been joined by Mouse. They trap some Hornet Knights and take their weapons, in the course of looking for a new hiding place.

17 = The Hornets spot Beetle in flight on a dragonfly.

18 = Dragonel disguises herself as a Hornet Knight in order to get into the castle.

19 = The friendship between Peter and Dragonel is solid, and The Wizard is a prisoner. A chicken hawk menaces the barnyard animals.

20 = All are preparing for Thanksgiving, but The Wizard is a prisoner.

21 = Peter and Beetle are rushing cake flour to Sammy Sweet, when they meet a gnome from Santa Claus. **20 - each**
Reprinted in Walt Kelly's Christmas Stories, 1987.

22 = Peter & Beetle go in search of water for the drought-stricken fields; Wizard starts a fire and Dragonel goes to warn the beehive.

23 = Logs to rebuild the village are not floating down the river from the logging camp of the Bakers.

24 = Peter follows a cream puff thief into Fairy Land.

25 = Wizard turns Peter into a toad and captures the Fairy Queen

26 = The Fairy Queen has been carried to the Caves of Mystery by The Wizard and his Goblin allies.

27 = Wizard steals Flying Horse and Fairy Queen; Dragonel leads rescue.

28 = The meadow creek is flooded. Peter and Sammy encounter the Rock-Norse, no bigger than aphids.

*29 = Jack and the Beanstalk variant; Peter and the chicken Bitsy climb a giant beanstalk.

30 = The Wizard and his Hornets are on the loose and heading toward Sammy Sweet's Land of the Sugar Bun. **20 - each**

31 = Dragonel's peace mission to the Hornet Knights.

32 =

33 =

34 =

35 =

PETER WHEAT COLORING BOOK (Giveaway) (Bakers Associates, 1951) **25 -**
16 pages, plus covers; inside covers are blank.
Cover and interior art

PETER WHEAT FUN BOOK (Giveaway) (Bakers Associates, 1952) **20 -**
32 pages, 16 in color and 16 in black and white
Cover, in part
Some interior art (?)

PETER WHEAT NEWS (Giveaway) (Bakers Associates, 1948-50)
2 pages Peter Wheat adventure in each (double sided page designed to be folded to make a 4 page story). Later issues have month and year, but early issues are not dated.
Peter Wheat News issues are fairly scarce, especially in complete condition. Many issues have had the covers removed, and the adventure folded. While this was the intention of Bakers Associates, it means the collector has difficulty identifying specific issues. Spring Hollow Books is trying to gather photocopies of surviving issues, in the hope of being able to fill the huge gaps in this listing. Anyone with copies who is willing to supply photocopies is asked to contact Spring Hollow.

1 = **50 -**

2 = **30 -**

3 = **each**

4 =

5 =

6 =

# PRICES = VERY GOOD CONDITION

7 =
8 =
9 =
10 =
11 =
12 =
13 =
14 =
15 =
16 =
17 =
18 =
19 =
20 =
21 =
22 =
23 =

30 - each

15 - each

10 - each

*24 = The Bakers rescue an injured human child.

25 = Humpty Dumpty, Easter Bunny lead Peter to Mother Goose Land.

26 =
27 =
28 =

29 = A dog and cat start chasing toward the Sugar Bun Bakeries.

30 = The bakers save the bakery using syrup and marshmallow.

PETER WHEAT PUZZLE BOOK (Giveaway) (Bakers Associates, 1952) **30 -**
32 pages, 16 in color and 16 in black and white
Most art

POGO PARADE (Dell, September 1953) **50 -**
* aka DELL GIANT
Reprints from Animal Comics in this order: 11, 13, 21, 14, 27, 16, 23, 9, 18, 15, 17. Many stories do not have titles; plot descriptions are listed in brackets.

9 = "Ol' Albert is really a Deer"
11 = "Albert The Alligator" [The Alligator Bag].
13 = "Albert The Whaler"
14 = "Albert and the Noah Count Ark"
15 = "Albert and Pogo" [Dr. Legerdemain Z. Presto].
16 = "Albert and Pogo" [Homeless mice move into Albert].
17 = "Albert and Pogo" [Cousin Marsupial and Perspicacity Possum].
18 = "Albert and Pogo" [The Floating Magic Book].
21 = "Albert and Pogo and the Fountain of Youth" [cf Pogo Sunday Book].
23 = "Albert and Pogo" [Pogo locked in treasure chest] [cf Pogo Sunday Book].
27 = "Albert and Pogo" [Bird soup]

POGO POSSUM (Dell, 1949-54)
1-16
All art; some reprints from Animal Comics; some stories are reworkings of episodes from the newspaper strip, and vice versa.

*1 = "The End of The Rainbow" **100 -**
"The Great Two Gun Fiasco"
"How Come That Showboat?"

2 = "Fire Bugs" **50 -**
"The Gingerbread Cure"
"Mother Goosery Rinds"
"Never Give a Diving Board An Even Break"
"Ol' Willow The Whips"

3 = "The Deep Freeze" **40 -**
"Feelin' Mighty Hale, and Farewell"
"The Grasshopper and the Ant"
"A School For Mice"

# PRICES = VERY GOOD CONDITION

| | | |
|---|---|---|
| 4 = | "Beware of the Wash Dog"<br>"The Big Hink-cup"<br>"His Hand Has Never Lost Its Kill"<br>"Kiddin' On The Keys"<br>"Planters Punchy" | 40 - |
| 5 = | "The Big Comickal Book Business"<br>"The Flatboat Flukey"<br>"The Impartial Post" | 40 - |
| 6 = | "How To Be Prepared (Delicious-like)"<br>"The Howl and the Pussy Cat"<br>"The Puzzle Master"<br>"The Spin of the Yarn"<br>"Uncle Albert's Bedtime Story" (text story) | 30 - |
| 7 = | "Hickory Dickory Parlory Phoo!"<br>"A New Jag on the Old Beanstalk"<br>"150 Watts Cookin'?"<br>"The Return of the Fiasco Kid"<br>"A Tiger Tale" (text story) | 30 - |
| 8 = | "Berried Treasure"<br>"The Big Rock Candy Quarry"<br>"The Boastful Bird" (text story)<br>"Cinderella and the Three Bears" | 30 - |
| *9 = | "Caught in a Jam Session"<br>"Little Tommy Tucker"<br>"Pig Game"<br>"Spring in the Air! (And Why You Should)"<br>"The Voodoo Man" (text story)<br>"Who Ghost There?" | 30 - |
| 10 = | "Beared Fangs"<br>"Down With The Sea And Ships"<br>"The Epic Cure"<br>"Invisible Pie" (text story)<br>"Lulu Red Ridey Hoops"<br>"Mother's Gooseberry Rinds" | 30 - |
| 11 = | "Dog Daze"<br>"The Dragon Tale"<br>"The Ghost Haunters" (text story)<br>"Hearts of Oak and Heads to Match"<br>"Old Muddle Hupboard"<br>"Well Done, Rare Old Medium!"<br>"The Worm's Turn" | 25 - |

12 = "How To Draw The Long Bow and Narrow" **25 -**
"Li'l Green Robin Hood"
"The Nesting Habits of the Horn Rimmed Bung Starter" **each**
"Sick 'Em Doc"
"Skull Skill"
"Who Do Th' Hoo Doo Do?" (text story)

13 = "Much Hoodoo About Nothin'" (text story)
"Nigh Noon or the Fiasco Kid Writhes Again"
"Thud and Blunder"
"Van Winkle, Van Blinkle and Van Nod"

14 = "Cocky Doodle Dandy"
"The Hippocritical Oaf"
"The Hoodoo Man and the Nearsighted Duck" (text story)
"Ol' Albert decides Yuletide and time waits for no 'Gator" (reprint from Animal Comics #12)

15 = "Albert and Pogo" [Walt Kelly writes a letter to Pogo, and Pogo asks for letters from readers] (reprint from Animal Comics #28)
"The Deaf Toll"
"The Magic of the Hoodoo Man" (text story)
"The Semi-mental Gentlemints"
"Teeth for Two"

*16 = "Albert and Pogo" [Pogo and Howland as knifethrowers] (reprint from Animal Comics #29)
"Dig That Crazy Bait"
"Greetings From Soup to Nuts"
"No Home Like Place" (text story)
"Pieces of Ate"

**RAGGEDY ANN + ANDY** (Dell, 1946-49)
1-37

Overstreet lists "Animal Mother Goose" in each issue except #35, but it does not appear after #30. Characters listed in [brackets] are ringers for characters in POGO.

1 = "Animal Mother Goose": Cross Patch; Curly Locks; Georgie, Porgie, Pudding and Pie; Great A, little a; Jack Spratt; Little Boy Blue; Old Mother Goose; Peas Porridge; Rain, Rain; There Was an old Woman; Three Wise Men of Gotham. **35 -**

2 = "Animal Mother Goose": The Crooked Man; Ding, Dong, Bell [Albert]; If All The World Were Apple Pie; Jack be Nimble; Little Betty Blue; One, Two, Buckle My Shoe; Ride a Cock Horse; Rub-adub-dub; Tom Tinker's Dog **20 -**
"Bettina Van Deena, who would play with matches"

# PRICES = VERY GOOD CONDITION

3 = "Animal Mother Goose" — 20 -

4 = "Animal Mother Goose": Baa, Baa, Black Sheep; Barber, barber; Hickory, Dickory, Dock; I Had a Little Pony; The Man in the Wilderness; Simple Simon; Tom, Tom, the Piper's Son; Tommy Snooks; Wee Willie Winkie — 20 -
"Master Mouse and The Frog"

5 = "Animal Mother Goose": Dr. Foster; Little Fred; Little Miss Muffet; The Man Who Had Naught; Old King Cole; Peter Piper — 15 - each
"Maximillian Hopp The Grasshopper"

6 = "Animal Mother Goose": Birds of a Feather; Calendar; Little Pussy; Pancake Day; Solomon Grundy; This is the Way
"Chippie"

7 = "Animal Mother Goose": The Balloon; Hark, Hark, the Dogs Do Bark; How Many Miles to Babylon?; Little Tommy Tucker; Marjorie Daw; Nancy Etticoat

8 = "Animal Mother Goose": Davy, Davy Dumpling; Hey, Ding-a Ding; The Little Bear; The Man in the Moon; Peter White; The Robins; Two Green Grasshoppers; The Winds They Did Blow

9 = "Animal Mother Goose": A is for Aardvard; Cock-Crow; Jumping Jones; One to Ten; Peter, Peter, Pumpkin Eater; Sneezing; Sulky Sue; Tweedle Dum and Tweedle Dee
March of Dimes ad (?)

10 = "Animal Mother Goose"

11 = "Animal Mother Goose": Reprints #8 — 10 -

12 = "Animal Mother Goose" — each

13 = "Animal Mother Goose"

14 = "Animal Mother Goose": The Bachelor; The Clock; Cry Baby; The Elephant; The Fair Maid; Tommy Tittlemouse.

15 = "Animal Mother Goose": Bounce the Ball High; Fa, Fe, Fi, Fo, Fum!; Good Advice [Howland]

16 = "Animal Mother Goose": Cow, Cow; Father, Father; The Fiddling Cat; If Many Men Knew; Wash the Dishes

17 = "Animal Mother Goose": Goosey Goosey Gander; I Had a Little Hobbyhorse; In Fir Tar Is; Little T. Wee; Pretty John Watts; Red Sky; Riddle Me, Ree; Tom Trot **10 - each**

18 = "Animal Mother Goose": The Alphabet

19 = "Animal Mother Goose": One Misty Morn; The Little Piggies; Little Poll; V and I
Borders of "Slovenly Peter" (?)

20 = "Animal Mother Goose": Gregory Griggs; Robert Shafto; They that Wash; Winter

21 = "Animal Mother Goose"

22 = "Animal Mother Goose": Eyes; The Piper; Song of Sixpence

23 = "Animal Mother Goose"

24 = "Animal Mother Goose": Gingerbread Bear; Jerry Hall; Little Dame Crump; Rock-A-Bye; Three Blind Mice

25 = "Animal Mother Goose": The Balloon Ride; Eeny Meeny; Mistress Mary; Sugar and Spice.
"To a Pussy Willow Tree" (by Charles H. Herman)

26 = "Animal Mother Goose": Animal Zoo; My Little Maid; The Senses; What is It?; What's Wrong?; Where to Live
Inside back cover

27 = "Animal Mother Goose": The Circus; Dame Trot; Pease Porridge; Strange Old Woman
Inside covers (?)

28 = Cover
"Animal Mother Goose": Daffodils; Leg Over Leg; Mary's Lamb; The Train that Goes Choo!
"A Bunch of Blue Ribbon"
"The Brownies" (Button and Windy)

29 = "The Brownies Submarine Adventure"
["Animal Mother Goose"] (both inside covers): Dreams; Jenny Wren; The Lost Shoe; See, See

30 = "The Brownies" (The Pie) 6pgs
"Punch & Judy" (inside back cover)
"Puss By The Fire" (inside front cover)
"Ring Around the Rosies" (inside back cover)

31 = "The Brownies" (Help Farmer Jones)
"The Battle of Cedric of Magnesia"

32 = "The Brownies"
"More Brownies"

10 - each

33 = "The Brownies" (?)
"The Brownies Race" (?)
These may be by Howie Post. Uncertain at this time.
Back cover, in part (?)

34 =

35 = "The Brownies" (Clippo the Barber) (Overstreet does not list)

36 =

37 =

SANTA CLAUS FUNNIES 1 (Dell, 1942) — 75 -
No number
"The Fir Tree", reprinted as "The Little Fir Tree" in W. T. Grant giveaway
"Lord Octopus Went to the Christmas Fair" (illustrations, not text)
"O Christmas Tree" (illustrations, not text)

SANTA CLAUS FUNNIES 2 (Dell, 1943) — 45 -
"Santa's Christmas Gift"

SEDUCTION OF THE INNOCENT #8
see WALT KELLY'S CHRISTMAS CLASSICS

SEDUCTION OF THE INNOCENT #10
see WALT KELLY'S SPRINGTIME TALES

SPECIAL DELIVERY POGO (Post-Hall Syndicate, 1951) — 150 - est.
20 pages including covers (not 32 as stated by Overstreet)
Produced by the syndicate to sell the strip to new client papers
Reprints 10/16/50-12/23/50 daily strip sequence
Kelly and Pogo biographies: "About Pogo and His Pals" (1 pg.) and "The Land of The Elephant Squash" (2 pgs.).
Mostly reprinted in Okefenokee Star #4. The back cover, which has quotes from various publications about "Pogo" and a drawing of Pogo similar to that on the front cover of Pogo, was not reprinted.

STORIES OF CHRISTMAS (K.K. Publications, 1942) **85 -**
* Giveaway — 32 pages, including paper covers
"The Fir Tree" (from Santa Claus Funnies #1)

TINY TOTS COMICS 1 (Dell, 1943) **75 -**
Both inside covers
"The Three Little Pigs"

WALT DISNEY'S CHRISTMAS PARADE 1 (Dell, 1949) **100 -**
aka DELL GIANT
Cover

WALT DISNEY'S COMICS AND STORIES (Dell, 1943)
The "Gremlins" strips are all two-page stories, without dialogue. Against a military background, Gremlin Gus and his two assistant widgets make every effort to foul up equipment and personnel. Gremlin look-alikes called Spandules were used to illustrate potential problems for pilots in Winter Draws On (see section VI). Stories are untitled; brief plot descriptions are listed.

34 = Cover **1 25 -**
"Gremlin Gus and The Widgets" (Awl's well that oils well)
Also includes a cut out paper doll of Gremlin Gus

35 = Cover **100 -**
"Gremlins" (The Widgets see what a saw can do)
Includes a cut out paper doll of "The Fifinella." This is evidently a female gremlin, but the character never appeared in the strip. Planned but never used? This was also the last paper doll.

36 = Cover **100 -**
"Gremlins featuring Gremlin Gus and the Widgets" (Gus lights up a gas can)

37 = Cover **50 -**
"Gremlins" (The better mousetrap)

38 = Cover **75 -**
"Gremlin Gus and The Widgets" (Assault with pepper, hold the ketchup)

39 = Cover **75 -**
"Gremlin Gus" (Pipe nightmare)

# PRICES = VERY GOOD CONDITION

WALT DISNEY'S COMICS AND STORIES (Dell, 1944)
Covers

40 = Cover
"Gremlin Gus" (Ping-pong parachute)

41 = Cover
"Gremlin Gus" (K.P. K.O.)

42 = Cover

43 = Cover
"Donald Duck and the 7 Dwarfs" (?)

44 = Cover

45 = Cover

46 = Cover

47 = Cover

48 = Cover

49 = Cover

50 = Cover
"The Three Caballeros"

51 = Cover

**75 - 60 - each**

WALT DISNEY'S COMICS AND STORIES (Dell, 1945)
Covers

52 = Cover

53 = Cover

54 = Cover
Back cover, 3 Caballeros illus. (?)

55 = Cover

56 = Cover

57 = Cover

58 = Cover

59 = Cover

**45 - each**

60 = Cover — 45 -

61 = Cover — 35 -

62 = Cover — each

63 = Cover

WALT DISNEY'S COMICS AND STORIES (Dell, 1946)
covers

64 = Cover
Back cover shows Subscription Stamps in part

65 = Cover

66 = Cover; infinity cover

67 = Cover

68 = Cover

69 = Cover

70 = Cover

71 = Cover — 25 -

72 = Cover — each

73 = Cover

74 = Cover

75 = Cover

WALT DISNEY'S COMICS AND STORIES (Dell, 1947)
Covers

76 = Cover

77 = Cover

78 = Cover

79 = Cover

80 = Cover

81 = Cover — 20 -

82 = Cover — 20 -
83 = Cover — each
84 = Cover
85 = Cover
86 = Cover
87 = Cover

WALT DISNEY'S COMICS AND STORIES (Dell, 1948)
Covers in most

88 = Cover — 25 -
89 = Cover — 20 -
90 = Cover — 15 -
91 = Cover — each
92 = Cover
93 = Cover
94 = Cover
95 = Not WK
96 = Not WK
97 = Cover
Carl Barks has reportedly stated that this cover is by Carl Buettner. The Carl Barks Library credits it to Kelly. The Barks citation is unknown as of this writing. In the absence of the citation, the Kelly credit will stand.

98 = Cover — 30 -
99 = Cover — 15 -
Back cover-"Disney Gang at the Circus" poster

WALT DISNEY'S COMICS AND STORIES (Dell, 1949)
Covers in most

100 = Cover — 20 -
Back cover-"Disney Gang at the Circus" poster

101 = Cover — **15 - each**

102 = Cover

103 = Cover

104 = Not WK

105 = Cover

*106 = Cover

107 = Not WK

108 = Not WK

109 = Not WK

110 = Cover

111 = Cover

WALT DISNEY'S COMICS AND STORIES (Dell, 1950)
Covers in most

112 = Cover — **10 - each**

113 = Cover

*114 = Cover

115 = Cover

116 = Cover

117 = Cover

118 = Cover

119 = Cover

120 = Cover; Back cover-"Disney Gang at the Circus" poster

121 = Not WK

122 = Cover; Back cover-"Disney Gang at the Circus" poster

123 = Cover

125-8 = Back cover-"Disney Gang at the Circus" poster; no other WK art in issues

WALT KELLY'S CHRISTMAS CLASSICS #1 Eclipse Comics, December, 1987
aka SEDUCTION OF THE INNOCENT #8
Reprints

"The Adventures of Peter Wheat" #21
"Christmas Comes to the Woodland" (Four Color #91, Santa Claus Funnies)
Spot illustrations from Four Color #128, Santa Claus Funnies
Introduction and commentary by Maggie Thompson.
New cover by Steve Leialoha.

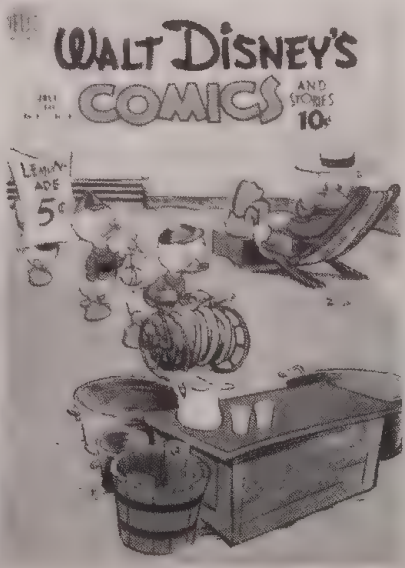
WALT KELLY'S SPRINGTIME TALES #1 Eclipse Comics, April, 1988
aka SEDUCTION OF THE INNOCENT #10
Reprints

Cover (Four Color #50)
"The Adventures of Peter Wheat" #9
The Brownies — "The Cooking Corner"; "Musical Instruments"; "The Rain" (Four Color #192)
"Goblin Glen" (Four Color #114)
"Spring Has Sprung" by Maggie Thompson; brief history of The Adventures of Peter Wheat.

WHERE YOU TWO BEEN? YOU'RE LATE FOR THE CHRISTMAS PARTY!
WE BEEN OUT HUMMIN' TUNES AND BLOWIN' SMOKE RINGS INTO THE TEETH OF FATE...

Walt Kelly draws Walt Disney. Walt Disney's Comics & Stories #106, #114 (Kelly covers), Four Color #71, Three Caballeros

Copyright Walt Disney Productions



# SECTION II

## POGO NEWSPAPER STRIP

Oct. 4, 1948 — Jan. 28, 1949 — New York Star only
June 16, 1949 — First syndicated strip; New York Post Home News first paper to carry
Jan. 28, 1950 — First Sunday strip

1964, 1968 — "Bunny Rabbit" (alternate) strips made available to papers not wishing to carry the more controversial political strips. 1968 strips were marked with an "A" after the date; 1964 strips were not marked.

1972, 1973 — A number of sequences were reprinted during the early 70s during Kelly's illnesses, when he was unable to work on the strip. Unlike the later "Pogo Classic" strips, these were not identified as reprints. In some cases, such as when Beauregard's word balloons are replaced by trained bees, the dialogue is changed in the reprinted strips. As work progresses on The Pogo Index, more details on reprinted strips will become available.

Nov. 24, 1974 — First Pogo Classic Sunday
Nov. 25, 1974 — First Pogo Classic Daily
Jan. 11, 1975 — Last Pogo Classic Daily
Jan. 12, 1975 — Last Pogo Classic Sunday
Jan. 13, 1975 — New strips from Selby Kelly and team begin
July 19, 1975 — Last daily strip
July 20, 1975 — Last Sunday strip

(See Menomonee Falls Guardian listings in Section VIII for more detailed information on changes in last 2 years of strip.)

## PRICES OF NEWSPAPER STRIPS

### DAILIES

Daily strips are usually sold or traded in larger lots, often full years, rather than individually. Strips from the 1950s were generally printed larger, and usually sell for $40-50 per year, depending on the condition of the paper and the quality of the trimming. Later, smaller strips generally go for $30 per year.

The St. Louis Post-Dispatch printed most of its daily strips, including "Pogo," in color for virtually the entire run. There may have been other papers who also printed it in color at times. Color dailies generally sell for about twice the price of the same year in black and white.

"Bunny rabbit" strips from 1964 and 1968 are slightly higher priced. Since not as many papers ran these strips, they are somewhat harder to find. They also were not generally run in long sequences, and so may be priced individually. $.10-.15 per strip is usual.

Strips from the last years of the strip, especially those from 1973-75, are not as highly collected. Since Kelly's assistants or the 'replacement team' drew most of the strips that were not reprints, many collectors do not consider them in their runs. From about 1971 on, they generally sell for about $20-25 per year. Although they are scarcer than other years, the fact that they are not "Kelly art" tends to balance out the scarcity factor.

### SUNDAYS

Sunday strips vary a great deal in size and content. The ideal, for the collector, is the HALF PAGE. This is printed horizontally and has three strips, or lines, of panels. This is the complete strip as drawn by Kelly, and is the most valuable. Early years sell for $2-3 per page, depending on paper condition and trimming. Later years, from about 1958 on, sell for about $1 per page.

THIRDS and TABS (tabloids) are the next preferred sizes. Both of these versions have cut some panels from the complete half. Thirds cut the top line, and run just the bottom two lines of the half. Tabs cut one or more panels from the middle of the strip, usually in the second line. Thirds and tabs sell for $.50-.75 per page. A collector with both a third and tab for the same date can usually put together a complete strip.

QUARTERS are the result of shrinking comics in general, and only seen in the last years of the strip. Essentially, a quarter is a small third. It has only the bottom two lines, as a third, but is printed smaller, so the art often becomes blurred. Most collectors treat quarters as fillers, until they can get at least a third. Prices are generally $.25 per page.

# SECTION III

## POGO BOOKS

Bibliographic information for first editions: date, publisher, size (width and height), page length, original price, cover colors

Publisher Abbreviations: S&S = Simon & Schuster
GP = Gregg Press

**NOTE: Titles marked with (++) have only been reported in First Printing state. Because these books have unusual formats or subjects, they probably did not sell as well to the casual reader.

UNLESS OTHERWISE NOTED, THE PRINTING NUMBER IS PRINTED ON THE COPYRIGHT PAGE.

BEAU POGO — 15 -
1960; S&S; 5 3/16" x 8"; 191p.; $1.25; red, white, grey
Or The Impeccable Possum; or The Swanee Swami At Bay; or The Dandy Little Marsupial; or Okeydoke of the Okefenokee
Authorship on front cover is "from Guess Who?"; spine listing is "G. Who?"
The only subtitled book.

BEST OF POGO (series) — 10 - each
1977 GP
10 volumes in hardcover; all are bound in dark brown buckram with a reproduction of the 1952 "I Go Pogo" button stamped in gold on the front cover; original paperback art reproduced on dust jackets; short biography and drawing of Walt Kelly by Don Crowley also on each dust jacket. The price of individual books in the series was $8.50, although the full set could be purchased for $75.00.

THE BEST OF POGO: COLLECTED FROM THE OKEFENOKEE STAR
1982; S&S Fireside; 8 7/16" x 11"; 224p.; $8.95; orange, green
ed. by Mrs. Walt Kelly and Bill Crouch, Jr. Introduction by Garry Trudeau
Mostly reprints from The Okefenokee Star, with a new introduction by Selby Kelly and Bill Crouch; includes some material originally intended for OS#7 (see note in section XI).

DECK US ALL WITH BOSTON CHARLIE — 75 -
1963; S&S; 6 7/8" x 9 3/16"; 128p.; $1.25; grey, red

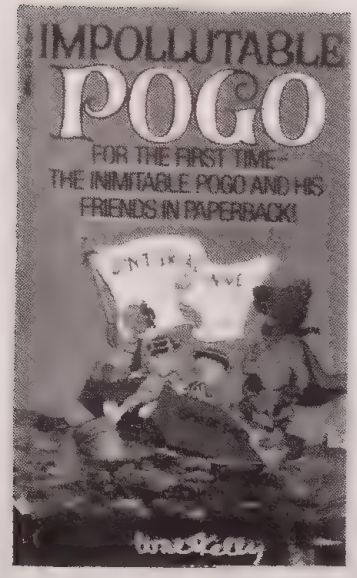
EQUAL TIME FOR POGO — 20 -
1968; S&S; 5 15/16" x 9 1/8"; 128p.; $1.50; red, white, blue
Contains alternate strips, drawn during the Presidential campaign, for those papers that did not want to run political satires.

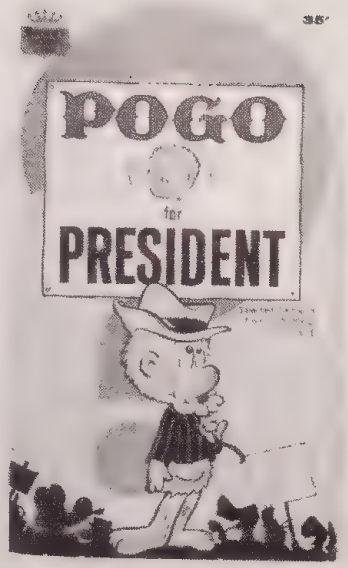
G. O. FIZZICKLE POGO — 40 -
1958; S&S; 5 3/16" x 8"; 191p.; $1.00; blue, yellow, red
Reprinted in Pogo's Will Be That Was.

GONE POGO — 50 -
1961; S&S; 7 1/8" x 8 15/16"; 127p.; $1.25; green, red

GONE POGO — 10 -
1977; GP; 6 1/4" x 9 1/4"; 127p.; $8.50; brown, red, white

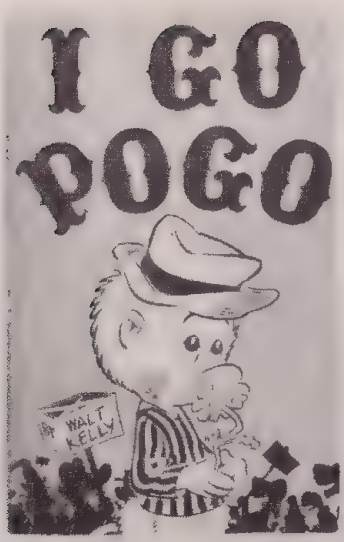
ARE YOU THE ONLY AND ORIGINAL POGO?
NO'''I'M THE POGO PRESENT AN' BREATHIN'''THE ORIGINAL WENT TO HIS REWARD DIRECTLY AFTER THE BATTLE OF BULL RUN.
MISS BERNICE


IMPOLLUTABLE
POGO
FOR THE FIRST TIME—
THE INIMITABLE POGO AND HIS
FRIENDS IN PAPERBACK!

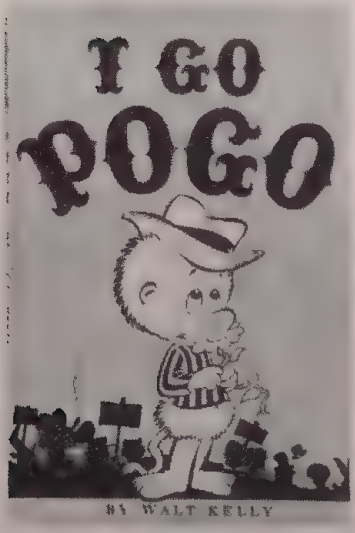

POGO
for
PRESIDENT

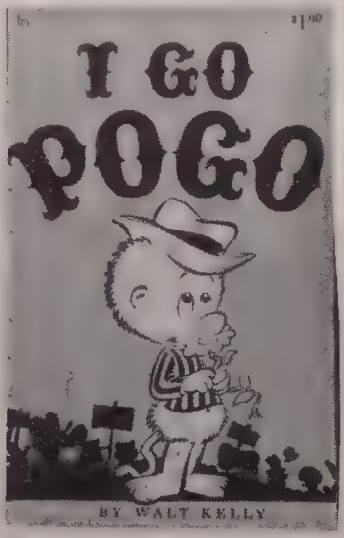
POGO
PUCE STAMP
CATALOG
WALT KELLY

PUCHYSTERICAL
POGO
IN PANDEMONIA
WALT KELLY




I Go Pogo variants. No established priority, although the presumption of actual first printing goes to #1. Variant #1, #2, #3.



I GO POGO
* 1952; S&S; 5 1/16" x 7 15/16"; 190p; $1.00; yellow, black 20 -
Partly reprinted in The Pogo Candidature, Pogo For President, Pogo Re-Runs.

There are three variant 1st printings of this title. Copies of both variants are marked "1st printing" on the copyright page. No priority has been established with certainty, although the presumption of true first printing lies with variant #1. All variant points are on the cover — the interior of both books is identical. Later printings use the cover of variant #2, with the printing number listed in the usual location on the copyright page. With the 13th printing, the price is raised to $1.25, which is added to the cover and removed from the back cover. See the photos of the variants for more detail.

No price differences have been noted between variants.

1. Lettering of title is larger; no price on front cover; Pogo larger, and is only shown from waist up; Pogo's head is also tipped forward and his hat has a crease just above his ear; flower stem is shorter, and flower is shown in entirety; "By Walt Kelly" is on a box sign held by Albert and is hand lettered; the silhouette figures are more identifiable on this cover, especially those of Howland and Tammanany; the cover overall has a slightly shinier surface and deeper blacks.

2. Lettering of "I Go" is smaller; Pogo is shown in full figure; Pogo's head is more upright, and his hat brim is smooth; half of the flower petals are under Pogo's nose, and the stem is longer; "By Walt Kelly" is typeset along the bottom of the cover; Albert is smoking a cigar, with smoke rising from it; the silhouette figures do not show as much body as in variant #1, but just show heads.

3. As #2, $1.00 price in upper right corner, "ID" in upper left.

I GO POGO
1977; GP; 5 5/8" x 8 1/4"; 190p.; $8.50; yellow, green 10 -

# POGO BOOKS

IMPOLLUTABLE POGO 60 -
1970; S&S; 5 15/16" x 9 3/8"; 128p.; $2.95; red, grey

IMPOLLUTABLE POGO ++ [uncommon] 90 -
* 1976; Pocket Books; 4 1/4" x 7"; 190p.; $1.50; red
Cover is a coloured version of the art from the S&S cover
Interior art is cut up to fit mass market size
Cover states (incorrectly) "for the first time--the inimitable Pogo and his friends in paperback"

INCOMPLEAT POGO 20 -
1954; S&S; 5 3/16" x 7 15/16"; 191p.; $1.00; orange, white
Reprinted in Pogo Romances Recaptured.

INCOMPLEAT POGO 10 -
1977; GP; 5 5/8" x 8 1/4"; 191p.; $8.50; red, white

INSTANT POGO 30 -
1962; S&S; 7" x 9"; 127p.; $1.25; white, red
Reprinted in Pogo Revisited.

THE JACK ACID SOCIETY BLACK BOOK 30 -
1962; S&S; 5 1/2" x 8 7/16"; 96p.; $1.00; black, white
Reprinted in Pogo Revisited.

OUTRAGEOUSLY POGO
1985; S&S Fireside; 8 7/16" x 11"; 223p.; $9.95; blue
ed. Mrs. Walt Kelly and Bill Crouch, Jr. Introduction by Mort Walker
Includes new reprint material, plus material from Okefenokee Star.

PLUPERFECT POGO
1987; S&S Fireside; 8 7/16" x 11"; 223p.; $10.95; purple
ed. Mrs. Walt Kelly and Bill Crouch, Jr. Introduction by Jim Davis
New reprint material.

POGO

20 -

* 1951; S&S; 5 3/16" x 8"; 182p.; $1.00; red, white

Recent consultation with a number of dealers and collectors has resulted in a great deal of confusion regarding the 1st printing of the first Pogo book. Unfortunately, no definitive information is available from Simon & Schuster. Collectors are strongly urged to read through all of the following information in order to determine exactly which copy they have. We have tried to illustrate all of the known variants in the photo section. Anyone with additional information, or variants not mentioned here, is asked to contact the publisher with details.

First Printings of American Authors lists five variant first editions, with the notation, "priority undetermined."

1. Inside front cover blank, no price on cover.

2. As #1, with four paragraph advertisement inside front cover.

3. As #2, with #1.00 price on inside front cover and a red star in the Pogo insert on the front cover.

4. As #3, but with no red star.

5. As #4, with $1.00 price on front cover.

Other variants known include:

6. Price notation on the back cover.

7. As #2, with two staples in binding in addition to glue.

8. As #4, with staples in binding.

Examination of hundreds of copies of this book, however, have not uncovered any versions with the reported red star. Red stars, or similar stamps, are often inserted in books when they have been remaindered, and this may be the source of the notation above.

It appears that the true points of difference are:

1. Inside front cover blank, no price anywhere on the book.

2. Pogo insert on the inside front cover, no price on the book.

3. Pogo insert on the inside front cover, with $1.00 price on lower left inside cover.

4. As #3, with $1.00 price on front cover.

5. As #3, with $1.00 price on back cover.

The addition of staples to the binding does not seem to be related to the issue of priority. It may have been an experiment, or may have been added to later printings.

Note: It appears that, unlike all the other Pogo books, the printing number was not inserted in Pogo. No copies with a printed price of other than $1.00 have been discovered. Some of the above variants are undoubtedly later printings. Without documented evidence, however, there is no way of verifying this.

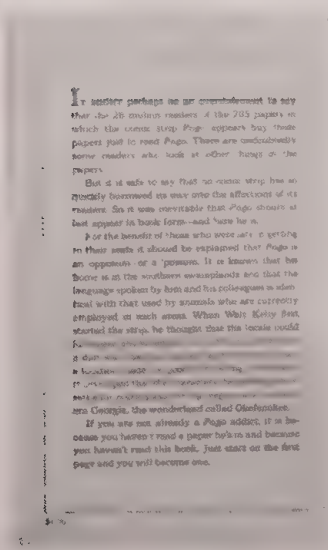
Since it is more likely that material would be added to later printings, rather than removed, it seems probable that #1 in this listing would qualify as the true first printing.

At this time, there is no discernable difference on the collector's market in the value of any of these variants. However, the exact number of variants and their actual priority is just beginning to come to light and be explored. If the priority, or any particular rarity of some variant can be determined, the market may see differences in the values of various copies.

POGO **10 -**

1977; GP; 5 5/8" x 8 1/4"; 182p.; $8.50; red, white

New introduction by Selby Kelly.



It seems perhaps no an overstatement to say that the 25 million readers of the 265 papers in which the comic strip *Pogo* appears buy those papers just to read *Pogo*. There are undoubtedly some readers who look at other things in the papers.

But it is safe to say that no comic strip has so quickly borrowed its way into the affections of its readers. So it was inevitable that *Pogo* should at last appear in book form—and here he is.

For the benefit of those who were not prepared on their seats it should be explained that *Pogo* is an opposum or a possum. It is known that he lives in the southern swamplands and that the language spoken by him and his colleagues is identical with that used by animals who are currently employed in such areas. When Walt Kelly first started the strip, he thought that its locale would

are Georgia, the wonderland called Okefenokee.

If you are not already a *Pogo* addict, it is because you haven't read a paper lately and because you haven't read this book. Just start on the first page and you will become one.

Some of the Pogo variant printings. There is no definite first printing designation at this time. Shown are variants #1 & #4, and the advertisement inside the front cover of variant #3. This advertisement is in all variants except #1.

# POGO BOOKS

POGO A LA SUNDAE — 25 -
1961; S&S; 7 1/8" x 8 15/16"; 127p.; $1.25; purple

POGO A LA SUNDAE — 10 -
1977; GP; 6 1/4" x 9 1/4"; 127p.; $8.50; red

THE POGO CANDIDATURE: A CARTOON STORY FOR NEW CHILDREN — 10 -
1976; Sheed, Andrews and McMeel; 5 3/8" x 7 15/16"; 96p.; $1.95; white
Strips from I Go Pogo, 1 panel per page.
Authorship credited: "A Pogo Book by Walt and Selby Kelly"
Afterword for parents and teachers by Bill Vaughan
The spine of the book lists "Alligator Books" as publisher, but this is not repeated anywhere in the text of the book.

POGO EVEN BETTER
1984; S&S Fireside; 8 3/8" x 11"; 224p.; $9.95; yellow
ed. Mrs. Walt Kelly and Bill Crouch, Jr. Introduction by Jeff MacNelly
Includes new reprint material, plus material from Okefenokee Star.

POGO EXTRA (ELECTION SPECIAL) — 40 -
1960; S&S; 6 1/2" x 9"; 144p.; $1.25; black, white, yellow
Spine title: Pogo Election Extra
Partly reprinted in Pogo Re-Runs.

POGO FOR PRESIDENT ++
* 1964; Fawcett Crest; 4 1/4" x 7 1/16"; 128p.(unpaged); $.35; yellow — 20 -
Selected cartoons from I Go Pogo (vol. 1)

POGO PANORAMA
1977; S&S Fireside; 6 3/4" x 9 1/4"; 286p.; $4.95; yellow, white
Reprints The Pogo Stepmother Goose, The Pogo Peek-A-Book, Uncle Pogo So-So Stories.

THE POGO PAPERS — 20 -
1953; S&S; 5 1/4" x 7 15/16"; 192p.; $1.00; tan, black

THE POGO PAPERS — 10 -
1977; GP; 5 5/8" x 8 1/4"; 192p.; $8.50; tan, black

THE POGO PARTY — 20 -
1956; S&S; 5 3/16" x 8"; 191p.; $1.00; yellow, black
Partly reprinted in Pogo Re-Runs.

THE POGO PEEK-A-BOOK — 20 -
1955; S&S; 6 7/16" x 9 3/4"; 96p. (unpaged); $1.00; yellow
Reprinted in Pogo Panorama.

THE POGO PEEK-A-BOOK — 10 -
1977; GP; 6 1/4" x 9 1/4"; 96p. (unpaged); $8.50; green

THE POGO POOP BOOK ++ — 45 -
1966; S&S; 5 1/2" x 8 3/16"; 96p.; $1.50; black, red
Paperback, but consists of 3 sewn signatures, not the usual single sheets.
Reprinted in Pogo Revisited.

POGO: PRISONER OF LOVE — 90 -
1969; S&S; 6" x 9 3/16"; 128p.; $1.95; pink
Reprinted in Pogo Romances Recaptured.

THE POGO PUCE STAMP CATALOG [uncommon] — 150 -
* 1963; S&S; 5 3/8" x 8 3/8"; 96p.; $1.00; puce, white
[This title is comparatively hard to find in first printing]

POGO RE-RUNS; SOME REFLECTIONS ON ELECTIONS
1974; S&S Fireside; 5 1/4" x 8 7/16"; 381p.; $3.95; yellow, white
Selections from I Go Pogo, The Pogo Party, Pogo Extra.
New introduction and commentary by Bill Vaughan.
Protests that the reprinted books were edited selections ensured that future reprint anthologies would be complete.

POGO REVISITED
1974; S&S Fireside; 6 5/16" x 9 3/16"; 320p.; $3.95; white, black
Reprints The Pogo Poop Book, Instant Pogo, The Jack Acid Society Black Book.
New introduction by the publishers.

POGO ROMANCES RECAPTURED
1975; S&S Fireside; 5 15/16" x 8 15/16"; 312p.; $3.95; orange, yellow
Reprints Pogo: Prisoner of Love and The Incompleat Pogo.

THE POGO STEPMOTHER GOOSE — 20 -
1954; S&S; 6 1/2" x 9 3/4"; 96p.(unpaged); $1.00; green
Reprinted in Pogo Panorama.

The following variants, both marked "First Printing," have been noted. Priority is undetermined. There is no difference in price on the collector's market.

1. No letters in the green strip at the top of the spine.

2. "ID" in the green strip at the top of the spine.

THE POGO STEPMOTHER GOOSE — 10 -
1977; GP; 6 1/4" x 9 1/4"; 96p.(unpaged); $8.50; green

THE POGO SUNDAY BOOK — 20 -
1956; S&S; 6 7/8" x 9 3/16"; 132p.; $1.00; purple

THE POGO SUNDAY BRUNCH — 20 -
1959; S&S; 6 5/8" x 8 15/16"; 127p.; $1.00; yellow, white
Reprinted in Pogo's Double Sundae.

THE POGO SUNDAY PARADE — 20 -
1958; S&S; 6 11/16" x 9 1/4"; 127p.; $1.00; green, red
Reprinted in Pogo's Double Sundae.

POGO: WE HAVE MET THE ENEMY AND HE IS US [uncommon] — 120 -
1972; S&S; 6 7/16" x 8 7/16"; 127p.; $1.95; orange
[This title is comparatively hard to find in first printing]

POGO'S BATS AND THE BELLES FREE — 15 -
1976; S&S Fireside; 5 1/4" x 8 3/16"; 127p.; $2.95; white, black
Last original book.

POGO'S BODY POLITIC — 15 -
1976; S&S Fireside; 5 1/4" x 8 1/8"; 128p.; $2.95; yellow
Foreword by Jimmy Breslin

POGO'S DOUBLE SUNDAE
1978; S&S Fireside; 6 3/4" x 9 3/16"; 255p.; $4.95; white, green, brown
Reprints The Pogo Sunday Parade and The Pogo Sunday Brunch.

POGO'S SUNDAY PUNCH — 20 -
1957; S&S; 6 13/16" x 9 3/16"; 140p.(unpaged); $1.00; red, white

POGO'S WILL BE THAT WAS
1979; S&S Fireside; 6" x 9 3/16"; 381p.; $5.95; white, blue
Reprints Positively Pogo and G.O.Fizzickle Pogo.

POSITIVELY POGO — 35 -
1957; S&S; 5 1/8" x 8"; 189p.; $1.00; blue, white
Reprinted in Pogo's Will Be That Was.

POTLUCK POGO — 25 -
1955; S&S; 5 1/8" x 7 13/16"; 181p.; $1.00; grey, white

POTLUCK POGO — 10 -
1977; GP; 5 5/8" x 8 1/4"; 181p.; $8.50; grey, white

PREHYSTERICAL POGO (IN PANDEMONIA) ++ [uncommon] — 140 -
1967; S&S; 5 5/16" x 8 3/8"; 176p.; $1.50; green, white

THE RETURN OF POGO — 25 -
1965; S&S; 5 3/16" x 7 7/8"; 192p.; $1.50; red, white

SPECIAL DELIVERY POGO — 150 - est.
1951; Post-Hall Syndicate; 8 1/2" x 10 1/4"; 20 p. incl. covers
Produced by the syndicate to sell the strip to new client papers
Reprints 10/16/50-12/23/50 daily strip sequence
Kelly and Pogo biographies: "About Pogo and His Pals" (1 pg.) and "The Land of The Elephant Squash" (2 pgs.).
Mostly reprinted in Okefenokee Star #4. The back cover, which has quotes from various publications about "Pogo" and a drawing of Pogo similar to that on the front cover of Pogo, was not reprinted.

TEN EVER-LOVIN' BLUE-EYED YEARS WITH POGO — 40 -
1959; S&S; 9 3/8" x 11 1/4"; 288p.; $4.95; grey boards, with dust jacket

TEN EVER-LOVIN' BLUE-EYED YEARS WITH POGO 25 -
1972; S&S; 8 3/8" x 10 15/16"; 288p.; $2.95; white, same art as hardcover dust jacket
Paperback; Back cover reprints a review by Bill Vaughan of the original publication.

UNCLE POGO SO-SO STORIES 30 -
1953; S&S; 6 7/16" x 9 7/8"; 96p.(unpaged); $1.00; red, tan
Reprinted in Pogo Panorama.

The following variants, all marked "First Printing" have been noted. Priority of variants is undetermined, as is the relative scarcity of each. No price differences have been noted in the collector's market.

1. "Price One Dollar" (back cover) is in red.

2. Price is in white.

3. Price is in black.

UNCLE POGO SO-SO STORIES ++ [uncommon] 85 -
1953; S&S; 6 7/8" x 10 1/4"; 96p.(unpaged); $2.50; yellow boards, red and tan dust jacket
This was an experiment by S&S to see if hardcover cartoon books would sell. They wouldn't.

UNCLE POGO SO-SO STORIES 10 -
1977; GP; 6 1/4" x 9 1/4"; 96p.(unpaged); $8.50; red, grey

# SECTION IV

## POGO IN TRANSLATION

POGO seems to be the quintessential American comic strip, and it is sometimes surprising to find it translated into other languages. The slang and cultural references, as well as the linguistic manglings that make the strip so much fun, seem uniquely American. Yet, for all that, POGO has been translated into at least four other languages.

Bi-lingual fans report that in many cases the translations are not at all literal, and in some cases do not bear any relation to the original English. In most cases, the translators seem to have tried to maintain the feeling of the original strip, substituting puns, jokes and other references in their own language for those in the original English. The question of whether or not they have been successful we leave to the bi-lingual fan.

The Kelly biography in Something About The Author lists Australia, France, New Zealand, Greece, Portugal, Italy, Lebanon, South Africa, Spain, Sweden, Thailand and South America as places where Kelly's work was known. It does indicate how many of these areas knew his work in translation or in English. Since Japan is not among the list, it is obviously imcomplete.

Bibliographic data for the following books is as complete as possible. The publisher would be grateful for any further data on any of these books.

### FRENCH

POGO 1967; Belgium: Editions J. Dupuis, Fils & C.; Trans. and adapted by Y. Delaporte **10 -**

POGO A GOGO 1967; Belgium: Editions J Dupuis, Fils & C.; Translation of I Go Pogo. **10 -**

### GERMAN

POGO 1974; Munich: Brumm Comix; 6 1/4" x 8 5/8"; 96p. (unpaged);?; green **10 -**
Selections from Pogo: Prisoner of Love, Pogo Poop Book, Pogo: We Have Met The Enemy and He Is Us.

# POGO IN TRANSLATION

## ITALIAN

ELEGY FOR "POGO" Encyclopedia del Fumetto 1; Milano Libri; 1969; Pages 100-112
Article by Bruno Cavallone. Includes much of the same information as the article from Linus (below).

LINUS: RIVESTA MENSILE DEI FUMETTI E DELL'ILLUSTRAZIONE 1965 - ? 5 - each
A monthly magazine which reprinted a number of American comic strips in translation. It also included articles and discussions about the strips. Issue No. 4, July 1965, had an article by Bruno Cavallone entitled "Pogo e la contea di Okefenokee" ("Pogo and Okefenokee County"). A translation of this article was printed in The Fort Mudge Most, April and June 1988.

POGO 1965; Milano Libri; 15 -
Hardcover translation of Pogo
Includes a preface by Bruno Cavallone.

## JAPANESE

PRISONER OF LOVE n.d.; Japan: Tsuru Comic; 10 -
Translation of Pogo: Prisoner of Love.

RHAPSODY IN THE PRESIDENTIAL YEAR n.d.; Japan: Tsuru Comic; 10 -
This is obviously a translation of one of the political books. However, the source of this citation is a publisher's advertisement, and we have not been able to find a copy in order to determine which book this is. I Go Pogo was often reprinted, and translated into French (above), and so might be a likely possibility. However, since the other Japanese translation is from the late 1960s, Equal Time For Pogo could be equally possible.

# SECTION V

## NON-STRIP POGO

CAN'T! WITH POGO — 30 -
* Lancelot Press/CBS Records, 1969 28 page book, 45 rpm record
Kelly reads story on record.

KESEY'S GARAGE SALE: FEATURING 5 HOT ITEMS — 10 -
Viking, 1973 paperback
One page of Pogo (page 192).

NO! WITH POGO — 30 -
* Lancelot Press/CBS Records, 1969 28 page book, 45 rpm record
Kelly reads story on record.

POGO: ¡BIENVENIDOS AL COMIENZA! 1965 — 15 -
* Neighborhood Youth Corps
Spanish version of Pogo: Welcome to the Beginning.
24 pages.
Green cover.

POGO COLORING BOOK 1953 — 60 -
Yellow cover
Cover and interior reprinted in Okefenokee Star #5 (pages 6-36).

POGO COLORING BOOK 1964 — 40 -
Treasure Books
Cover reprinted as the back cover of Okefenokee Star #5.
Pages 65-68 in Okefenokee Star #5 are reprinted from this book.

POGO PRIMER FOR PARENTS 1961, reprinted 1963 — 35 -
U.S. Department of Health, Education, and Welfare
Yellow cover, 24 pages, 8 1/2 x 11"
Reprinted in Okefenokee Star #5.
Partially reprinted in The Blade Sunday Magazine (see section VIII).

POGO: WELCOME TO THE BEGINNING 1965 **25 -**
* Neighborhood Youth Corps
24 pages, red cover. A blue cover variant has also been reported.
Reprinted in Cartoonews #19, January 1979.

SONGS OF THE POGO 1956 Simon & Schuster **50 -**
* Music by Norman Monath
Hardcover with dustjacket; pink and white
Interior art is coloured.

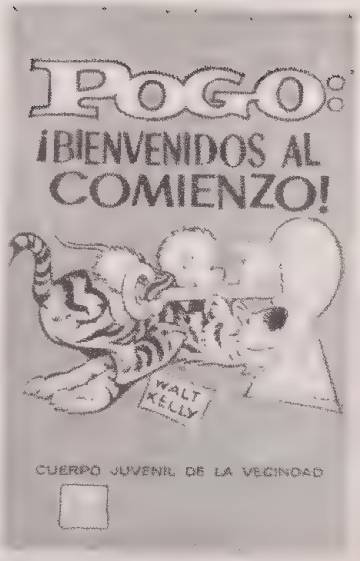
The following variants, both marked "First Printing," have been noted. Priority and comparative rarity is undetermined. There is no difference in price in the collector's market.

1. Top edge of book is white.

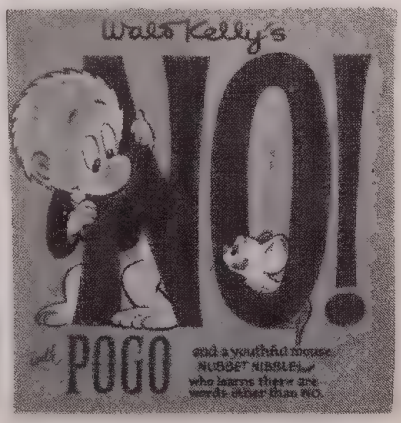
2. Top edge of book is stained purple.

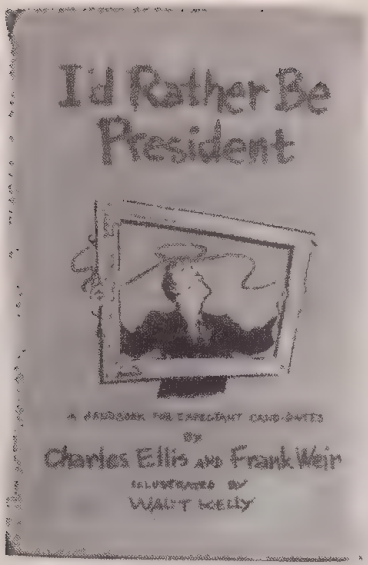
SONGS OF THE POGO 1968 Simon & Schuster **90 -**
* Music by Norman Monath
Paperback edition; 8 1/2" x 11"; purple
Different cover art than hardcover edition.
Interior art is the same as in the hardcover, but is not in colour.
Introduction by Kelly is different than the hardcover.
Guitar chords have been added to the music.

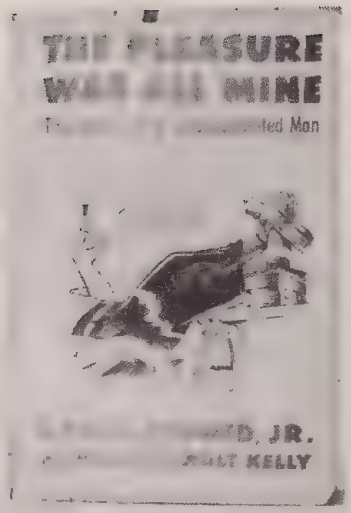
[The paperback version is scarcer than the hardcover]




Pogo in non-strip books. The two above are for the Neighborhood Youth Corps, while the bottom two, aimed at very young children, are intended to teach points of manners and behavior.



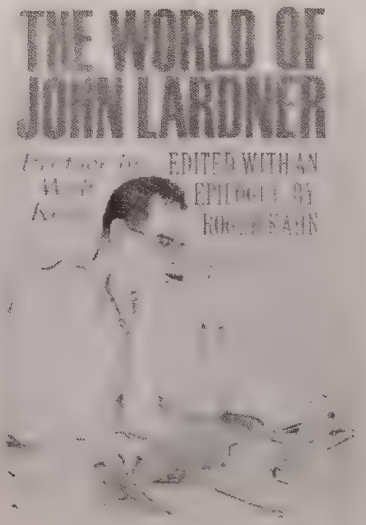



Copyright Fred Schwed, Jr.

Some of the other books illustrated by Walt Kelly. Since he did not draw people too often, these show a different side of Kelly's style than normally seen.

Copyright Hazel Lardner



# SECTION VI

## KELLY ILLUSTRATIONS OR TEXT

## BOOKS

Animal Comics. Original Drawing — ??
Offered in Animal Comics #25. See that entry for more information.

Bertail, Inez, ed. The Complete Nursery Song Book, New York: Lothrop, Lee & Shepard, 1947 — 50 -
Illustrations

Blaisdell, Thomas C., Jr., Peter Selz and Seminar. The American Presidency in Political Cartoons: 1776-1976, Salt Lake City: Peregrine Smith, 1976 — 10 -
Plate 81, pages 204-5. New York Star political cartoon (November 18, 1948), with commentary.

Brandon, Henry. As We Are, Doubleday, 1961 — 20 -
Article - "Laughing At Oneself"

Ellis, Charles & Frank Weir. I'd Rather Be President, New York: * Simon & Schuster, 1956 — 35 -
Dust jacket and interior illustrations

Fein, Nat, photographs. Nat Fein's Animals, New York: Gilbert Press, 1955 — 20 -
Foreword
Nat Fein had some of his animal photographs published in the New York Star, as well as some issues of Animal Comics.

Finch, Christopher. The Art of Walt Disney: From Mickey Mouse to The Magic Kingdoms, New York: Harry N. Abrams, 1973 — 30 -
Page 155, reproduces a drawing Kelly did showing Ward Kimball, Fred Moore, and Kelly.

Foreign Policy Association. Editors. A Cartoon History of United States Foreign Policy 1776-1976, New York: Morrow, 1975 — 10 -
Page 188. Daily strip (8/11/70) on pollution.

Francois, Andre. The Tattooed Sailor and Other Cartoons From France, New York: Knopf, 1953 — 25 -
Introduction

Fraydas, Stan. Graphic Humor, New York: Reinhold, 1961 — 20 -
Page 95 — 3 drawings (Deacon, Porky, Howland) + description and quote.

Frayn, Michael. Never Put Off to Gomorrah ..., New York: Random House, 1964 — 20 -
Introduction

Harding High School. The Speculator, Bridgeport, Conn.: Harding High School, Newspaper, 1928-30 — ??
Various drawings, various years. Some reproduced in Okefenokee Star #2

———. The Stylus, Bridgeport, Conn.: Harding High School, Yearbook, 1928-30 — ??
Various drawings, various years. Some reproduced in Okefenokee Star #1, #2

Heller, Steven. Artists' Christmas Cards, New York: A&W Publishers, 1979 — 15 -
Reproduction of one Christmas card, year not specified.

Keasler, John. Dear George, New York: Simon & Schuster, 1962 — 25 -
Illustrations

Kelly, Walt. East of Berlin and Short of The Moon, — ??
This title was listed as a Kelly book in his Who's Who in America entry (1964-65 edition, pub. 1964) with a publication date of 1961. The same title was used as the title of 2 newspaper articles in 1965 (reprinted in The Best of Pogo). "The Walt Kelly Column," 1961, reprinted in Outrageously Pogo, mentions that the columns form part of a book Kelly wrote about his trip to Berlin. The book does not seem to have been published, however, and it is likely that a book by this title does not exist.

Kimball, Ward. Art Afterpieces, New York: Pocket Books, 1964 — 10 -
Forward.

Lardner, John. Strong Cigars and Lovely Women, New York: Funk and * Wagnalls, 1951 **40 -**
Dust jacket and interior illustrations.

Lardner, John. The World of John Lardner, Edited by Roger Kahn, New * York: Simon & Schuster, 1961 **35 -**
Preface and dust jacket art.

Levin, Martin, ed. Five Boyhoods, Garden City: Doubleday, 1962 **25 -**
Autobiography, pages 79-116. Includes four photographs of Kelly from his pre-teen years, but no art.

Lorson, James. First Printings of American Authors, Detroit: Gale Research Company, 1979
Vol. 4 entry includes Pogo checklist

Maclay, Tony.
Pseudonymn used by Kelly for pre-school books illustrated by him for Julian Messner, Inc. in the mid-40's. See interview with his secretary Mary Reed in Outrageously Pogo. Although Reed describes a book with a textured duck on the cover, the only title identified so far by Tony Maclay is Trouble on the Ark, Veritas Press, 1945 (LC 46-1512). This was located through library reference books. As of this writing, no copies of Tony Maclay books have been seen to verify the Kelly connection. The publisher hopes that anyone finding a copy of any book credited to Tony Maclay will send photocopies or other information.

National Cartoonists Society. President Eisenhower's Cartoon Book, **70 -**
New York: Frederick Fell, 1956
1 cartoon, page 86, showing Eisenhower and Albert.
The dust jacket has a small version of this illustration in the upper right corner.

Nebraska Wesleyan University. Journal. Centennial: A Foundation For **5 -**
The Future, January 1987
Caption, page 39: "The Plainsman was adopted as the school symbol in 1933. During a 1958 visit to the Wesleyan campus, Pogo cartoonist Walt Kelly sketched 'The Little Plainsman.'" Accompanying is a black and white reproduction of the sketch.

O'Reilly, John. The Glob, New York: Viking Press, Feb. 1952 **40 -**
Dust Jacket and illustrations.

Our Gang Adventures (Big Little Book) 1948 **35 -**
Adaptations from Our Gang Comics.

People-to-People Program. Cartoonists Committee. You Don't See These Sights On The Regular Tours, 1958 **35 -**
One cartoon, plus work by other cartoonists.
Reprinted in Okefenokee Star #7.

Schwartz, Frank J. Maryland Turtles, Maryland Department of Research and Education, Educational Series No. 50, 1961 **60 -**
Cover. Shows Churchy in a boat (labeled F.J.Schwartz) looking at another [realistic] turtle through a telescope.

Schwed, Fred, Jr. The Pleasure Was All Mine, New York: Simon & * Schuster, 1951 **50 -**
Illustrations

Sugrue, ? and ? Starling. Starling of the White House, New York: Simon & Schuster, 1946 **20 -**
Cover illustration

United States Army. Air Forces. Winter Draws On, U.S. Army Air Forces, 1943 4 1/2" x 6" **75 -**
"The Spandules", relatives of gremlins (see Walt Disney's Comics and Stories).
Produced through Disney Studios.
Some illustrations reprinted in The Fort Mudge Most, April 1988.

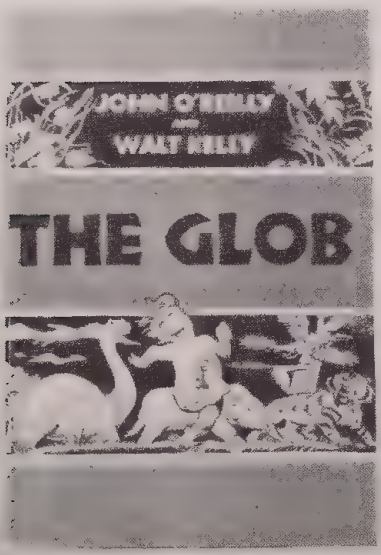
United States, War Department. Dutch: A Guide To The Spoken Language, U.S. War Department, Sept. 13, 1943 TM 30-307 **65 -**
23 illustrations.
Pocket size basic language manual issued to Armed Forces.

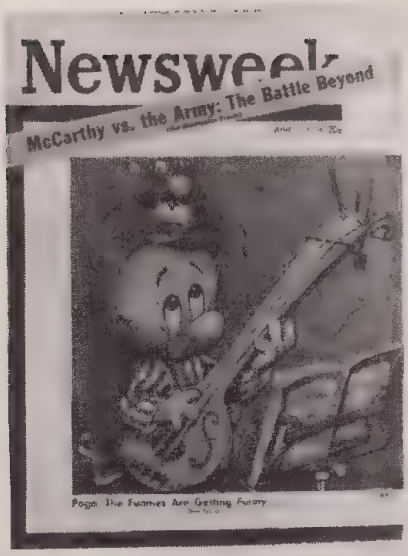
——— Japanese: A Guide To The Spoken Language, U.S. War Department, June 18, 1943 TM 30-341 **50 -**
26 illustrations
Pocket size basic language manual issued to Armed Forces.
Some illustrations reprinted in The Fort Mudge Most, April 1988.

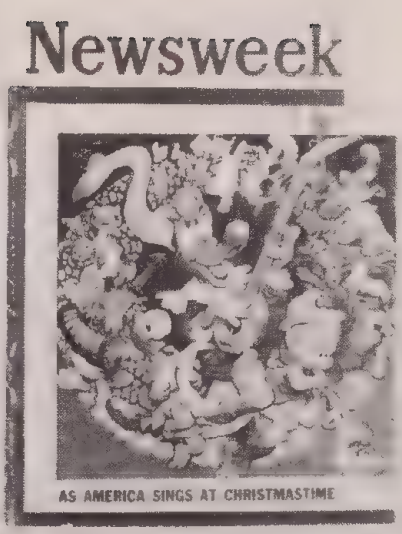
# PRICES = VERY GOOD CONDITION

University of Michigan (Ann Arbor). 'Source — Yearbook of The School of Natural Resources, Ann Arbor: University of Michigan, 1968 **20 -**
"Walt Kelly's Views on Conservation", pages 14-16

Willette, Allen, comp. These Top Cartoonists Tell How They Create America's Favorite Comics, Ft. Lauderdale: Allied Pub., 1964 **15 -**
Page 32, and small illustration on the cover.
Photograph, plus daily strips 10/1 & 10/2/62.

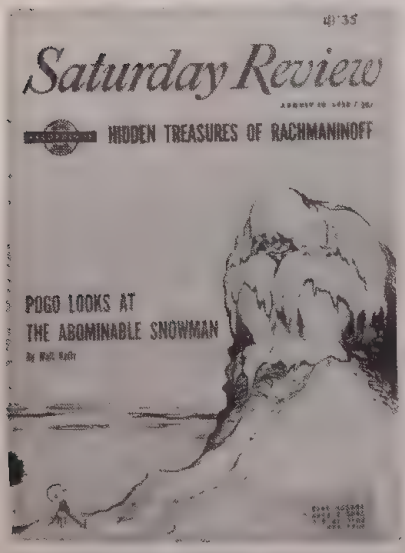





Copyright Weekly Publications, Inc.

Magazines with Kelly covers. The Newsweek for December 26, 1955 is for the debut of "Bright Christmas Land" and was reprinted as the cover to The Daily News Magazine for December 20, 1987.




Copyright Saturday Review

# SECTION VII

## KELLY ILLUSTRATIONS OR TEXT

## NEWSPAPERS & MAGAZINES

"Anybody Here Seen Kelly?," The Cornell Widow, Nov. 1953 (Vol. 60, #2) 50 -

Cover, pages 16-7

Cover shows Pogo throwing a battered football. Article is a stage play featuring Albert, Beauregard, Churchy, Howland and Walt Kelly. Reprinted in The Fort Mudge Most, January 1988.

"Bangs of the Gavel Chasten McCarthy," Life, Sept. 13, 1954, p. 53-4 10 -

"Bobo Larkin"

Kelly's second daily comic strip. The main character was a newspaper reporter. The strip was advertised to start in the New York Star on January 30, 1949, but the paper ceased publication January 28. Not known to have been published, except for the few illustrations accompanying the advertisements.

The Bridgeport Post/The Bridgeport Telegram, 1930's ??

Various art while working as staff artist. Illustrated "The Game of the Streets" in 1934. Also illustrated "The Life of P. T. Barnum" three times (Ten Ever-Lovin' Blue-Eyed Years With Pogo). Other work and dates unknown at this time.

The Cartoonist April, 1965 10 -

Article by Kelly: "Our Comic Heritage" (reprinted in Okefenokee Star #2)

The Cartoonist April, 1966

Art on page 14, pages 32-33 (Pan-Am ad)

The Cartoonist April, 1967 10 -

Caricature of Robert Hall of Hall Syndicate (reprinted in Okefenokee Star #1)

The Cartoonist April, 1968 10 -

Art on page 4, pages 28-29 (Pan-Am ad)

# PAPERS & MAGAZINES

The Cartoonist April, 1969 — 10 -
Art on pages 20, 51, 32-33 (Pan-Am ad)

The Cartoonist April, 1970 — 10 -
Art on pages 30-31 (Pan-Am ad)

The Cartoonist April, 1971 — 10 -
Art on pages 22-23 (Pan-Am ad)

"Cartoons," Art in America, Vol. 47 No. 4, Winter 1959 pages 38-43 — 15 -
A brief analysis by Kelly of the history of cartooning in the U.S., touching on some of the same artists as "Our Comic Heritage," plus comments on some of his contemporaries.

Children's Book Week, Publisher's Weekly, July 8, 1963 — 10 -
page 145
Children's Book Week streamer designed by Kelly.

"Comic Strips They'd Really Like to Do," Mad 89 — 5 -
OGOP strip

"Creator of Pogo Composes A Gay Carol ("Bright Christmas Land")," — 20 -
* Newsweek, December 26, 1955 Cover, pages 50-51
For comment, see "Walt Kelly's Christmas"
Cover reprinted as cover on Daily News Magazine, Dec. 20, 1987.

"The Game of the Streets," The Bridgeport Post and Bridgeport Telegram, Jan. 29-March 5, 1934 — 200 - est.
This was a contest run by the newspapers, consisting of a cartoon panel run each day, giving clues as to the name of a Bridgeport street. There were 30 panels in the contest. Numbers 7-30 were reprinted on a double page spread (21 1/2" x 35 1/2") in the March 5 Telegram. Of those 24, numbers 13, 14, 19-22, 24-28 are signed "Walt K" or "WK". Six are signed "Val" and the remainder are unsigned, although some of the unsigned ones, especially numbers 17 and 18, look like they may be Kelly's.

# PRICES = VERY GOOD CONDITION

"The Glob," Life, Feb. 18, 1952 — 15 -
Slightly condensed text of the book on pages 122-34. Full page special drawing on page 122 was going to be the cover, but was replaced by the new Queen Elizabeth II (story from Ten Ever-Lovin' Blue-Eyed Years With Pogo).
Reprinted in RBCC #128.

"How to Bail Out the 20th Century," Esquire, October 1968 — 10 -
Page 136.

"Ka-Platz — The Delight in the Unexpected," Atlantic, March, 1963 — 5 -
pages 92-96
Kelly's explanation of some of his theory of humour. Includes his reasons for choosing "Deck Us All" for his Christmas song parody, "Boston Charlie."

"Keep Freedom in Your Future With U.S. Savings Bonds!" — ??
1962 Newspaper spot ad

"The Life of P. T. Barnum," The Bridgeport Post, 1930's — 200 - est.
According to Ten Ever-Lovin' Blue-Eyed Years With Pogo, Kelly illustrated this three times, each time starting over as Barnum lay on his death bed.

Mad Follies 4 — 5 -
Reprints Mad 89, "Comic Strips They'd Really Like To Do"

"A Moral Tale," Editor & Publisher, Dec. 19, 1953 — 5 -
Promo bit based on New York newspaper shutdown.

New York Star, June 23, 1948 — Jan. 28, 1949 Tabloid newspaper — 3000- est.
Editorial and spot illustrations and cartoons throughout.
Pogo 10/4/48 - 1/28/49
Bobo Larkin advertised to start 1/30/49.

NOTE: Microfilm sets are available in a number of libraries. There is only two verified hard copy sets surviving. These are library bound sets in seven volumes. There are surviving clippings of Kelly's editorial cartoons, as well as the Pogo strip. Most of these are in scrapbooks created in 1948-9.

# PAPERS & MAGAZINES

New York Star Staff Ad, Editor & Publisher, Feb. 12, 1949 **5 -**
Illustrated general "positions-wanted" ad for ex-New York Star staffers.

"Non-Un-De-Censored," Newsweek, Jan. 26, 1959 page 92 **10 -**
Kelly speech.

"Okefenokee Dries Up," Life, Nov. 22, 1954 pages 133-4 **10 -**
"Drought Puts Pogo in a Pickle."
Includes 4 strips in daily format drawn just for article.

"Our Archives of Culture: Enter The Comics and Pogo," Newsweek, June * 21, 1954 pages 60-66 and cover **10 -**

"Our Comic Heritage," The Cartoonist, April 1965. **10 -**
Reprinted in Okefenokee Star #2.

Pan-Am Airways advertisements
See The Cartoonist

"Pogo For Christmas: A Holiday Special," Daily News Magazine, Dec. 20, 1987, p. 10-20, cover
Introduction by Jay Maeder. Cover is a reproduction of Newsweek cover (Dec. 26, 1955) for "Bright Christmas Land." Interior reprints "A Visit From St. Nicholas (To The Moon)" from Gone Pogo, with new colours by Joe Orlando and Angelina Genduso.

"Pogo Looks At The Abominable Snowman," Saturday Review, Aug. 30, * 1958 pages 7-9,28 + cover **10 -**

"Pogo Primer For Parents," The Blade Sunday Magazine (Toledo, OH?), September 10, 1961 pages 20-2 **10 -**
Reprints most of the book in somewhat reduced format. Does not reprint the last two, primarily text, pages dealing with censorship and "TV as babysitter."

"Pogo Special Birthday Special," New York Times, May 18, 1969 section 2, page 22 **5 -**
Advertisement for television special, with accompanying photo of Kelly.

# PRICES = VERY GOOD CONDITION

"Pogo's Politics"
Cover title for "The Right Freedom...."

"Pogo's Smoke Filled Tavern," New York Times Magazine, April 16, 1972 part 1 — 10 -

* "The Pogofenokee Swamp," Jack and Jill, May 1969 pages 2-5 + cover — 10 -

"The Political Dope," By Pogo — 5 - each
Newspaper columns, with small illustrations, datelined Chicago, July 21-25, 1952 (Democratic National Convention).

"The Quest of Sir Adlai," Life, Nov. 28, 1955 page 118 — 10 -

"The Quizzical Kids," Milwaukee Journal, Feb. 22, 1970 page 22 — 15 -
Reprinted in Pluperfect Pogo.

"Remember the Two Frogs," The Christian Science Monitor, March 14, 1984 page 35 — 5 -
An abridged version of "Pogo Looks at the Abominable Snowman."

"The Right Freedom For The Right People, In The Right Place, At The Right Time," Chicago Review, Fall 1955 pages 13-20 + cover. — 10 -
Reprinted in Okefenokee Star #4.

"Ring That Bell" — 5 -
Newspaper illustration for the Department of Labor's National Stay-in-School campaign, 1958.
Reprinted in Outrageously Pogo.

"Skoot"
Kelly's third daily strip. Unpublished. Samples reprinted in Outrageously Pogo. Some of the panels are signed "Wick Ford". The copyright notice on one strip is 1950.

"Speaking of Pictures — 'Cartoonist of the Year' Draws Pogofenokee-Land," Life, May 12, 1952 pages 12-4 — 10 -

# PAPERS & MAGAZINES

"Speaking of Pictures — Meet Meat Hamburg, private eye, ear, nose and leg" ("Mucky Spleen — The Bloody Drip)," Life, May 11, 1953 Pages 20-22 — **10 -**
Reprint from Uncle Pogo's So-So Stories.

"The 3 Ars (Est Celare Artem)," The Pelican, 1952 — **25 -**
6 page strip. The Pelican was the humour magazine of the University of California at Berkeley.

"TV Guide Presents Eight Million Noses," New York Times, May 23, 1962 page 46 — **10 -**
Advertisement for TV Guide. Reproduced in Outrageously Pogo.

"The Voter — 1954: But Whom Does He Love?," Newsweek, Nov. 1, 1954 Cover only — **10 -**
Shows John Q. Public picking petals from a daisy, with a background of arguing elephants and donkeys.

"Walt Kelly Canines With A Little Extra Bite," Life, Aug. 13, 1971 page 61 — **10 -**
Agnew & Hoover strips.

"The Walt Kelly Column," Released by Hall Syndicate, Nov. 27, 1961 — **5 - each**
Described Kelly's trip to Berlin. Could this (these) columns have been the source for East of Berlin and Short of the Moon? The "Note to Editors" from Hall Syndicate says these six columns form part of the book. The first column is reprinted in Okefenokee Star #4; the entire run is reprinted in Outrageously Pogo.

"Walt Kelly's Views on Conservation," 'Source — Yearbook of the School of Natural Resources, University of Michigan (Ann Arbor) 1968 — **25 -**
pages 14-16

"Wise Primer By Pogo On Facts About Flu," Life, Sept. 2, 1957 pgs. 118-9 — **15 -**
Large double page illustration, showing the flu infecting the entire swamp.

# SECTION VIII

## ANIMATION WORK

Kelly's work with Disney Studios, from Jan. 6, 1936-Sept. 12, 1941, is mostly uncredited. It is now known that he had input on the films listed below. This is probably not a complete list, and it is usually impossible to spot 'Kelly lines' in the films, even in the short sections known to be his. Much information is still needed in this area.

See Section IX under "Animation" for other collectibles related to this part of Kelly's career.

THE CLOCK CLEANERS (1937)

DUMBO* (1941)

FANTASIA (1940)
Primarily the 'Pastoral Symphony'.

THE LITTLE WHIRLWIND (1941)

NIFTY NINETIES (1941)

PINOCCHIO* (1940)
Design and animation of almost all of the clocks and music boxes in Gepetto's workshop.
Kelly also reportedly did a screen test for Gepetto that was about 3 inches thick, but which was never used.

THE RELUCTANT DRAGON* (1941)
The little boy, especially in the facial expressions, is very similar to other Kelly children. Compare with Our Gang and many of the fairy tale children, as well as Peter Wheat. It was previously reported that Kelly did caricatures of himself and other animators in the credits. These were actually done by animator T. Hee.

*Available on Videocassette

# POGO IN ANIMATION

Pogo was not animated until fairly late in his existence. There are four films with Pogo characters, although only one was released during Kelly's lifetime.

I GO POGO* 1980 (copyright 1979) Stowmar Productions/Possum Productions
Film, stop motion animation (Flexiform)
Voices by Jonathan Winters, Vincent Price, Ruth Buzzi, Stan Freberg, Jimmy Breslin; Skip Hinnant as Pogo
Intended for theatrical release, but never played. Released late 1980 on videocassette by Fotomat Drive-Thru Movies. Later transferred to Walt Disney Home Video, although the date of the transfer is unknown. Title may have been changed at that point to "Pogo For President."

POGO SPECIAL BIRTHDAY SPECIAL* 1969
Television special, cel animation, 26 minutes
Produced by Chuck Jones and Walt Kelly. Written by WK, directed by CJ.
Released on videotape by MGM/UA Home video (704)
Includes some of the songs from Songs of the Pogo. Kelly does the voices for P.T. Bridgeport, Albert, and Howland. Jones does Basil, Porkypine, and Bun Rab. June Foray does Pogo and M'amselle Hepzibah.

POGO SPECIAL BIRTHDAY SPECIAL ADVERTISEMENT 1969
Television commercial for the Special
An audio tape for this existed at one point, but has since disappeared.

POGO: THE CANDIDATE FOR THE OFFICE OF YOUR CHOICE
Film, cel animation, unreleased.
Shown during Retrospective at Museum of Cartoon Art, 1975.

POGO: WE HAVE MET THE ENEMY AND HE IS US
animated film — unreleased
cel animation by Walt Kelly and Selby Daley, music by Scott Daley
This film exists only as a storyboard/rough, running about 15 minutes. Walt did all the voices. The animation is evidently rough, with very little color.

*Available on Videocassette

# SECTION IX

## NON-BOOK ITEMS

About The Author, by Albert 15 -
from Pogo: We Have Met The Enemy and He Is Us
5" x 7" black and white glossy photo reproduction of the back cover of the book. To be used to accompany reviews, ads, etc.

Animation Cels 1969
Many of the original animation cels from "The Pogo Special Birthday Special" have been made available to collectors. These are 10 1/2 x 12 1/2" clear acetate sheets, with registration holes punched in the bottom. One full color figure is painted on the cel, with the paint applied to the back of the sheet. Each cel is unique, differing slightly from every other cel used in a scene. At this writing, no background paintings from this production are known to be in private collections. Cels include:

| | |
|---|---|
| Albert (in Santa Claus costume) | 110 - |
| P. T. Bridgeport | 120 - |
| Basil Butterfly | 60 - |
| Churchy | 75 - |
| M'amselle Hepzibah | 90 - |
| Pogo | 150 - |
| Porky | 100 - |

Animation Drawings
Two series of animation pencil drawings have found their way onto the collector's market. Both are on 10 1/2 x 12 1/2" paper, with registration holes punched in the bottom. The first sequence, from "The Clock Cleaners," are of Goofy. The sheets are identified by "WK" in the lower right corner. The ones from "The Pogo Special Birthday Special" are pencils of the cels described above. It is unlikely that Walt Kelly had any direct hand in the production of this second set of pencils.

| | |
|---|---|
| "The Clock Cleaners" | 75 - |
| "The Pogo Special Birthday Special" | 25 - |

# NON-BOOK ITEMS

Animation Models 1980 **??**

Flexiform Figures used in the Stowmar Enterprises production of I Go Pogo. Some of these are currently in private hands. It's not known at this time whether these are figures actually used during the film, or if these were 3-D "model sheets" used by sculptors to make the actual filmed figures. Since these were not sold to the general public, they are obviously scarce.

Bumper Sticker 1980 **5 -**

"Pogo For President on videocassette from Walt Disney Home Video." Produced for the 1980 "I Go Pogo" movie, but not done in 1980. The film was originally released by Fotomat Drive-Thru Movies on videocassette, and it is not known when the rights were transferred to Walt Disney. The title may have been changed to "Pogo For President" when the rights were transferred.

Buttons

There are a number of unauthorized buttons circulating. These were produced by a number of manufacturers, often anonymous, and usually in very small quantities. Due to these circumstances, as well as the ease of making new buttons, they cannot be listed. Examples of these buttons include both individual characters and reproductions of comic book covers. Authorized buttons are listed below.

Campaign Button 1952 **10 -**

* Pin button, yellow, metal, 7/8" in diameter

Campaign Button 1956 **30 -**

* Pin button, similar in layout to the 1952 button. However, this version was larger and had "1956" in large numbers below Pogo's head, with "Walt Kelly" in smaller letters below the year.

Campaign Buttons 1968 **25 - each**

* Pin buttons, metal, various colours, 1 3/4" diameter

A New Broom Beautify Our Land Pogo For Pres. (Pogo)
Are We Downhearted? Lemme Think Pogo For Pres. (Pogo & Porky)
**Be Cruel To Your Parents...Stay Home (Rackety Coon)
Commit Suttee...Smoke in Bed (Albert)
Don't Take Life Too Serious, It Ain't Nohow Permanent (Porky)

Equal Time For Pogo (Pogo)
Foggy Bottom is Topless Pogo For Pres. (Albert)
Foreign Affairs? We're For 'Em Pogo For Pres. (Albert)
God Is Not Dead. He Is Merely Unemployed (Pogo & Bird)
Head Start Program. Jump The Gun! Pogo For Pres. (Porky)
I'm For Equal Uncivil Rites Pogo For Pres. (Pogo)
If Pogo's For President, Who's For Vice? (Howland)
If They Won't Declare War, Declare Peace! Pogo For Pres. (Pogo)
Let's Get Bombed Before We Get Bombed Pogo For Pres. (Albert)
Never Say Never (Porky)
On The Other Hand, Suppose You Survive? Pogo For Pres. (Porky)
Pogo For Pres! (3 caricatures of LBJ as Hear, See, Smell no evil)
Pogo Will Not Play Possum In The White House! (Churchy)
Presidential Work Neatly Done. Pogo For Pres. (Pogo)
Up The Down Escalation! Pogo For Pres. (Pogo)
We're All In A Very Psycho-Delicate Condition Pogo For Pres. (Porky)
What's The Ceiling On The Presidensity? (Porky)
Why And What Is The Specific Gravity Of The White House? (LBJ)

25 - each

**The phrases on the 1968 Decals listed below were incorrectly incorporated into a list of buttons supplied at one time. Except for the Rackety Coon phrase, there are not any duplications between the buttons and decals. HOWEVER: 23 seems an odd total, so there is a suspicion that there is one button missing from this list.

Campaign Button 1980
Red, white & blue
Shows head of Pogo wearing hat, with "I Go Pogo", and "Copyright 1980 Estate of Walt Kelly." — 35 -

Campaign Button 1984
Reproduction, produced by The Pogo Fan Club for members. This button has Pogo's head and "I Go Pogo" as do the 1952 and 1956 buttons, with " C 1956 Walt Kelly" under Pogo's head. — 5 -

Children's Book Week Streamer 1963 — 50 -

Christmas Cards various years
* Average size 9x12" unfolded; illustration usually the daily Christmas strip from that year. — 60 -

# NON-BOOK ITEMS

"Christmas in Waycross 1987" Tree Ornament — 10 -
White with green lettering, 3 1/2" diameter.

Condolence/Thank You Card 1973 — 25 -
* Similar in format to Christmas cards, sent out by family to those who wrote after Kelly's death. Reproduces Christmas 1973 daily strip.

Costume and Mask Halloween, 1969 — 250 -
* A Ben Cooper Product, original price $1.88
Plastic Pogo mask and orange nylon coveralls with four panels of drawings on front. Size to fit 8-12 (?) years old. The box is 11 1/8" x 8 1/2" x 2 1/2", white background, with black, blue, orange and yellow printing. A cellophane window in the top displays the Pogo mask. An owl design surrounds the window. There is no Kelly art on the box itself.

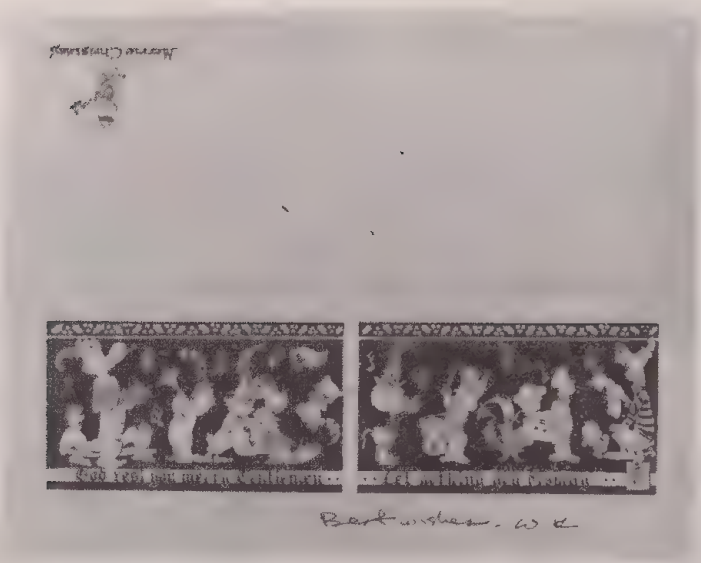
Decal — U. S. Naval Supply Depot (Bayonne, NJ) 1968 (?) — 75 -
4 3/4" square
Shows Albert and Pogo in a rowboat. Pogo is rowing, while Albert is holding a flag which says "Fleet Service." Colours are white, yellow, red, green. The copyright notation is just "Walt Kelly" with no year.

Decals — set of eight 1968 — 60 -
Various shapes and colors, mounted two per 2 3/4" x 4 1/2" sheet. The symbols at the end of each line match each pair of decals. These phrases had been included, incorrectly, in one list of the 1968 Campaign Buttons listed above. Except for Rackety Coon, these phrases are <u>not</u> duplicated on buttons.

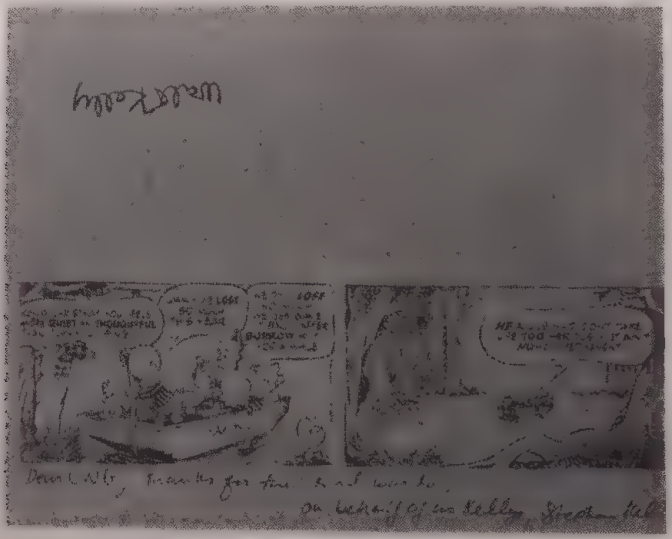
Be cruel to your parents...stay home (Rackety Coon) +
Be kind! You, too, may be a father and mother some day (Churchy) *
Don't drop out...stick around. Drive 'em nuts (Grundoon) #
I have 98.6 degrees from Fahrenheit U. (Howland) #
I'll dig you if you'll dig me (Pogo) %
It's a long worm that has no turning (Pogo) +
Keep your cool...I'll take mine hot %
Turn me on (Pogo) *

Dell Comics Subscription Stamps 1946 — 200 -
Giveaway
36 stamps on 10 1/4" x 7 1/4" gummed sheet. Each stamp shows a Disney character.

Campaign buttons from various Pogo runs for the presidency. The small buttons to the right, above, are from 1952. Most of the rest of those shown are from 1968. The button in the lower right, below, may be unauthorized and home made.



A Christmas card, from 1962, and typical of the cards Kelly sent out. Usually, the card reproduced the Christmas strip of that year, although this would vary if Christmas fell on a Sunday. The condolence card below was sent out to those who wrote to the family after Kelly's death.



# PRICES = VERY GOOD CONDITION

The Disney Gang 'At The Circus' — 65 -
Poster — 10 1/2" x 14 1/2"; giveaway with subscription to WDC&S.
Kelly art in part.

Firehouse Five Plus Two Goes South — 40 -
Vol. 5 Good Time Jazz Company
Jacket illustration and Kelly photo.
"Why Pogo does not endorse this album"
Ward Kimball (from Disney studios) was a member of the group.

Greeting Card — 5 -
Comicana, Inc., 1981
4 3/4" x 7 1/2"
Front of card has a full colour illustration of Pogo; inside message is "Heighdy!"m Back of card has a five-line biography of Kelly.

I Go Pogo (View-Master Reels) 1980 — 35 -
GAF Packet L-32 Mail Order #11132
Scenes from the movie. Production by Possum Productions, Inc.

I Go Pogo (Movie Poster) 1980 — 25 -
One-Sheet
Never distributed, as the film was never shown in theatres.

I Go Pogo (T-shirt) — 25 -
Issued during the 1980 campaign. Shows 3 Pogos sitting in front of a podium (speak no evil, see no evil, smell no evil).

Jingle Bell Jazz (Columbia, 1980) — 10 -
Contains a recording of "Deck Us All With Boston Charlie" by Lambert, Hendricks & Ross, recorded May 4, 1961.

Lead Printing Plates — 400 - est.
A number of lead Linotype plates from Sunday strips have been reported, most from the early 1960s. Most of these would have been melted down and reused after printing, but some obviously survived.

# NON-BOOK ITEMS

Limited Edition Print (100) — 300 -
Abrams, 1978
Image size 15 3/8" x 12 1/4 ", sheet size 29" x 21 3/4"
Pencil with blue, green and yellow color.
Art by Walt Kelly, signed "Mrs. Walt Kelly"

Mardi Gras New Orleans (Reel #332) — 60 -
View-Master, Sawyers, Inc., 1955
A stereo reel. In the 7th position on the reel, 3rd issue, "Maskers Dressed as Pogo Characters". Present are Howland, Churchy, Albert, and Pogo. The Pogo slide was only present in the third printing of the reel (the first printing showed two revelers in drag). There are three variations of this reel — 2 dated 1949 and 1 dated 1955.

Masks (1969?) — ??
Cut out masks on the back of cereal boxes (Cheerios?). Characters and number is unknown.

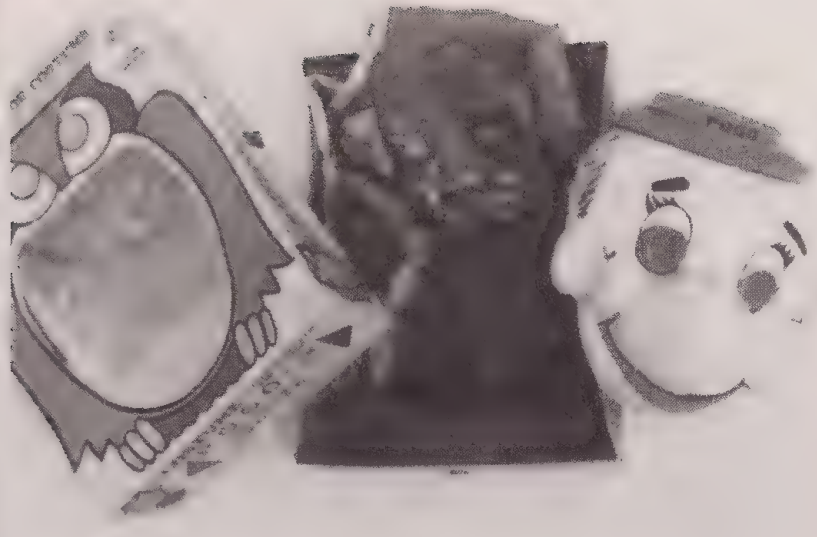
National Cartoonists Society Membership Poster 1970 — 20 -
Self-portrait caricature.

National Cartoonists Society Portfolio (1500) — 60 -
1 plate, drawn and signed by Selby Kelly.

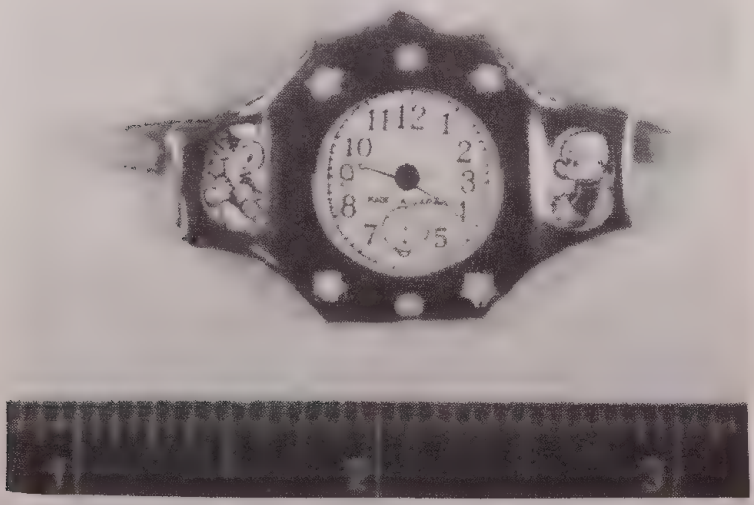
National Geographic Magazine — 5 -
May, 1958
Back cover: Ad for Sheaffer Snorkel Fountain Pen. Photo of Kelly & Pogo (plus Milt Caniff and Al Capp) with signature reproduction.

Newsday News Button 1972 — 25 -
2 1/2" diameter
Long Island newspaper promotion.
Shows a green Pogo, holding flowers and a candy box labelled "Sunday Newsday," with the legend "Try It You'll Like It."

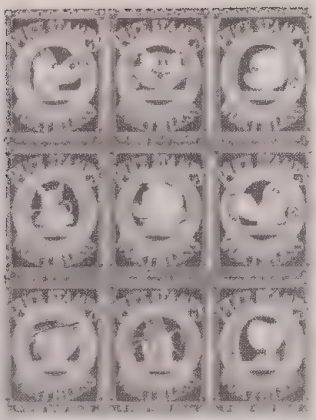
Peter Wheat Circus 1951 Bakers Associates — 95 -
4 12" x 14 1/4" punchout sheets with 60 press-out full color pieces.



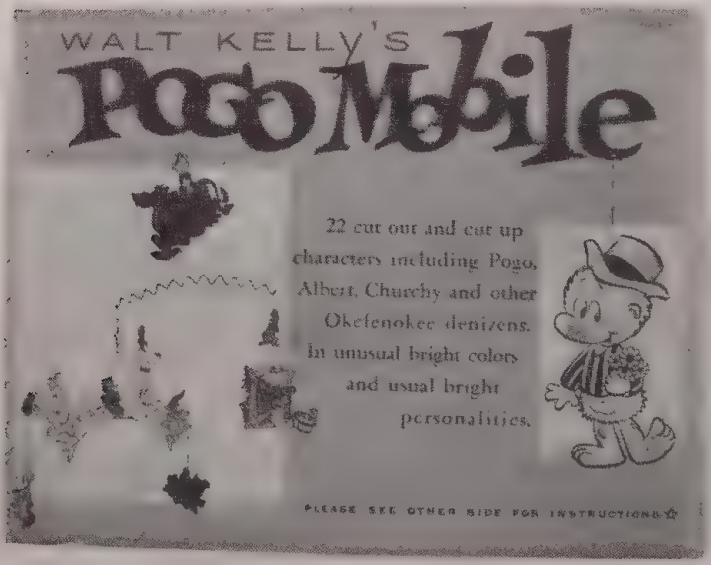
Pogo Halloween costume and wristwatch. The watch is almost certainly pirated. The face of the watch is just a paper paste-on — there are no works.

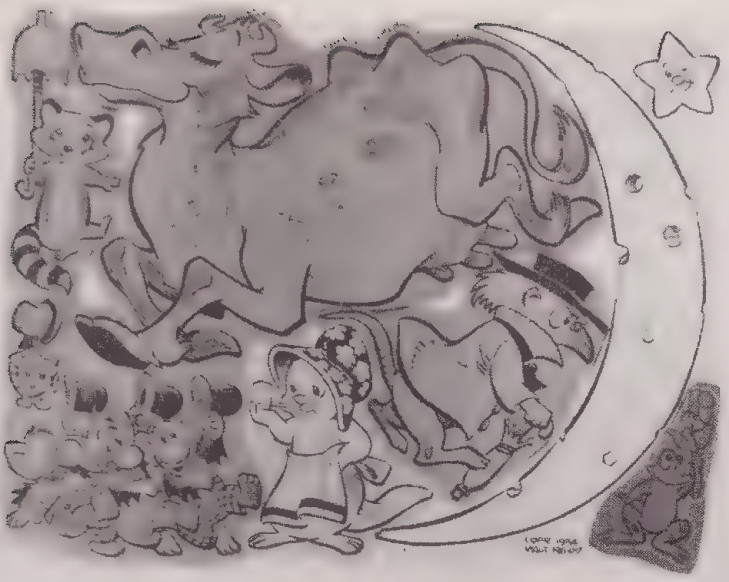


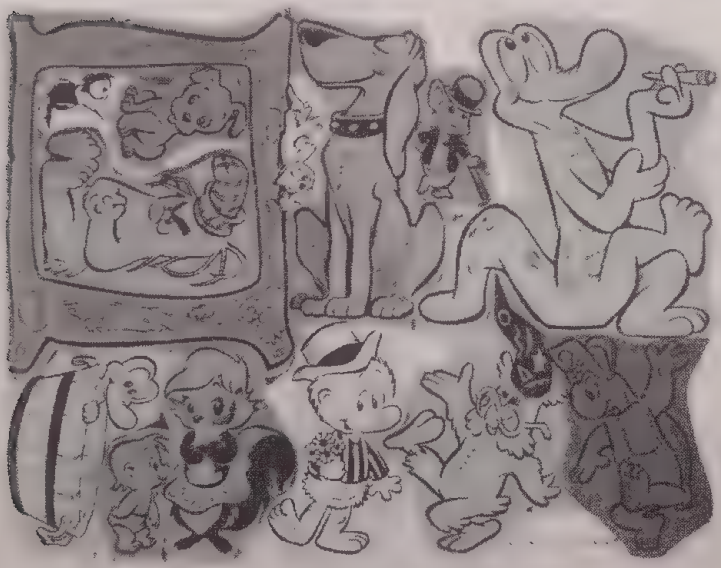
See the Puce Stamp listing on page 145 for details about the distribution of the stamps.



The Pogomobile envelope and two inside sheets. The complete mobile should include the wire and thread to hang the completed creation.


WALT KELLY'S
Pogo Mobile
22 cut out and cut up characters including Pogo, Albert, Churchy and other Okefenokee denizens. In unusual bright colors and usual bright personalities.
PLEASE SEE OTHER SIDE FOR INSTRUCTIONS





The condition of these Story Book Records does not permit them to be played, so it is not known if Kelly narrates the stories.

Pogo By Walt Kelly — 5 -
Graham Art Gallery, New York
Postcard (5"x7") advertising exhibition 9/27 - 10/22/83. Front of the card is a full-card black and white illustration of Pogo and Churchy fishing.

Pogo For President 1980 — 5 - each
Campaign literature, 8 1/2" x 11"
4 issues known

Pogomobile 1954 — RARE
* No publisher listed on package (Simon and Schuster)
2 punch-out cards, thread, wire, in illustrated paper envelope.
[Very scarce in complete condition, as most sets were assembled when originally purchased.]

Unassembled, on original cards and with envelope — 250 -

Assembled, all 22 pieces present — 150 -

Porcelain Figures — 200 -
Made in Ireland, no year known, but probably 1969
Pogo figure: Pogo is holding his hat, and has a bird in a nest on his head.
Unknown whether other figures were made.

Poynter Products Inc. — Figures 1968
* All have some moveable parts and fur on bodies

Albert (6 1/2") — 150 - each

Beauregard (7") Moveable right arm

Churchy (5 1/2") Moveable left arm, turns at base of shell

Hepzibah (6") Moveable right arm, head and waist turns

Howland (5 1/2") Head swivels

Pogo (5 1/2") Moveable right arm, holding flowers in left hand, hat in right
[Hard to find in complete condition; flowers and hat are often missing.]

Procter and Gamble ("Oxydol") Giveaways 1969

Both the figures and the mugs listed below were given away attached to various P & G products during 1969, among them Spic & Span, Downy, Safeguard, and Biz. Despite being described for years as "Oxydol figures," it is not known now whether they were actually distributed with Oxydol.

Procter and Gamble ("Oxydol") Giveaways — Figures 1969

* All figures have some moveable parts, and are constructed of a soft plastic. **20 - each**

Albert (5 3/8")

Beauregard (5 1/8")

Churchy (4 5/8")

Howland (4 1/2")

Porkypine (4 3/4")

Two main color variants have been reported in the Pogo figure. Some of the variants listed for the shirt colors may not be intentional, but may just be differences in paint lots. They are listed in order of reported rarity, starting with the most common. There are reported price differences between the figure types.

| | | |
|---|---|---|
| Reported Pogo variants: | grey; red-orange/black shirt | **25 - each** |
| | grey; yellow-orange/black shirt | |
| (all 4 1/8") | grey; yellow/black shirt | |
| | brown; yellow/black shirt | **40 - each** |
| | brown; red/black shirt | |

Procter and Gamble ("Oxydol") Giveaways — Mugs 1969

* All mugs are 4 1/8" high, made of high-impact plastic. Some have identification numbers stamped on the bottom, but their significance has not been determined. They may indicate manufacturer lot numbers. At this time, no market significance has been noticed. **15 - each**

Blue: Beauregard, Pogo

Yellow: Albert, Howland

White: Churchy, Porkypine

Five of the six Poynter figures. These are larger and scarcer than the Proctor and Gamble figures. It is not certain how these figures were distributed.

The full Proctor & Gamble set of cups and figures.

# PRICES = VERY GOOD CONDITION

Puce Stamps April Fools Day, 1963 (copyright 1962) VERY RARE — 450 -
* Set of 9 stamps, no glue. Sheet is 4 3/4" x 6 1/4". Characters illustrated are: Beauregard, Wiley Catt, Pogo, Howland, Mr. Pig, Albert, Deacon, Porky, Churchy. Absolutely guaranteed worthless.

NOTE: Helen Barrow, Kelly's editor at S&S, has supplied, from memory, some information on the distribution of the Puce Stamps. She thinks they were distributed along with a publication announcement to booksellers, reviewers, and papers carrying the strip. She does not recall that they were sold or otherwise distributed.

Retrospective of Walt Kelly and Pogo — 15 -
Program from The Museum of Cartoon Art, Greenwich, CT 3/2—4/30/75
Reprinted in Okefenokee Star #1

Rubber Stamps
Various stamps showing individual characters have been reported, often surfacing in flea markets. Given the comparative ease of rubber stamp production and the lack of copyright notices, it is assumed that these were produced by private parties in extremely limited numbers. As of this writing, no reports have been received of duplicate "pirated" stamps, and so those that are found may very well be unique.

Rubber Stamps 1981 — 5 - each
Schwerdtle Stamp Company, Bridgeport, CT
Set of 6, licensed by Kelly estate.

Scroll 1956 — 50 - est.
"The Primitive and Primeval Order of Possum Players"
From 1956 election campaign. Reproduced in Okefenokee Star #6. Reproductions of the scroll were also distributed at the New York Comicon, July 4, 1980 to those who stopped at Swamp Yankee table and sang "Go Go Pogo" from memory.

A Smithsonian Book of Comic-Book Comics — 30 -
Advertising mailing, envelope plus inserts
Includes a note from Selby Kelly urging purchase of book, together with some small illustrations. The envelope and order token illustrations are very poor drawings, and certainly not by anyone connected with the strip. The drawing of Pogo on Selby's note is probably hers.

# NON-BOOK ITEMS

Songs of The Pogo 1956 Simon & Schuster 40 -
* 33rpm record in illustrated jacket.
Included separate 8 page leaflet with song lyrics.
Record label is black, with Pogo illustration from cover.

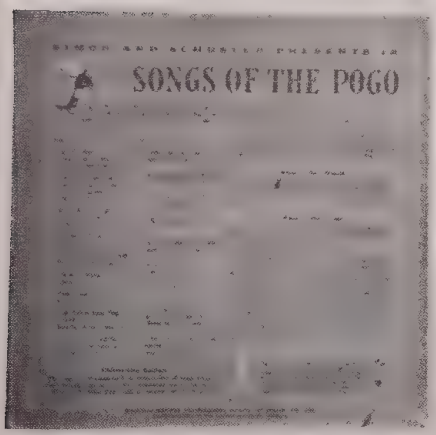
Songs of The Pogo copyright 1956 AA Records (Pocket Books) AR-2 50 -
* 33rpm record in illustrated jacket.
Reissue of S&S disc. The front cover art is identical to the S&S issue; the back cover and record label have the same text, but the layout has been rearranged.
Record label is blue, with Pogo illustration from cover and additional illustration of Albert.
Includes lyrics sheet, pink paper with illustrations.

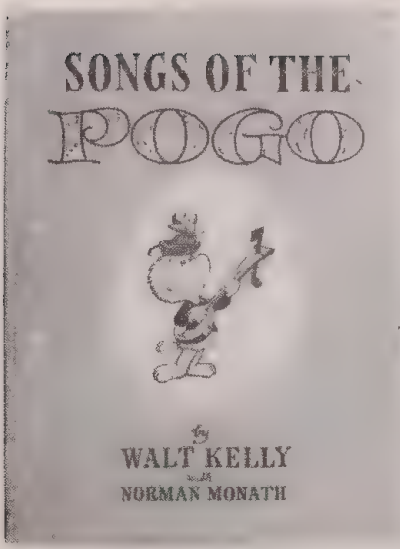
Songs of The Pogo Sampler 1956 Simon & Schuster 65 -
45rpm record in illustrated paper sleeve.
3 songs (Go Go Pogo, Don't Sugar Me, Lines Upon a Tranquil Brow) from 33rpm issue.
Record label is black, with Pogo illustration from sleeve.
Back of paper sleeve is an advertisement for the 33rpm record and book.
Includes song sheet for three songs, with advertisement for 33rpm record and book.

Songs of The Pogo Sampler 1956 Simon & Schuster 65 -
78rpm record in illustrated paper sleeve.
3 songs (Go Go Pogo, Don't Sugar Me, Lines Upon a Tranquil Brow) from 33rpm issue.
Record label is black, with Pogo illustration from sleeve.
Back of paper sleeve is an advertisement for the 33rpm record and book.
Includes song sheet for three songs, with advertisement for 33rpm record and book.

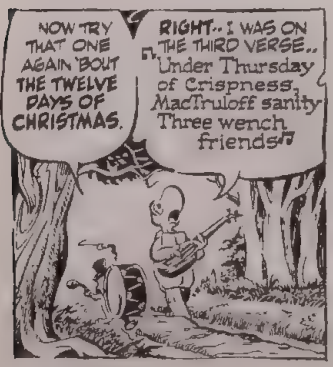
Songs of The Pogo Record Display Box 1956 ??
Store rack for 45 rpm and 78rpm records. See "Tips for the bookseller" in Section VIII.

The two variant Songs of The Pogo 33rpm records. It is not known exactly when the AA Records reissue was produced.





The hardcover Songs of The Pogo was issued at the same time as the records. There is a possibility that the AA Records reissue was produced at the same time the paperback came out. The paperback is scarcer than the hardcover, and includes a different introduction and the addition of guitar chords, in addition to the different cover art.


NOW TRY THAT ONE AGAIN 'BOUT THE TWELVE DAYS OF CHRISTMAS.
RIGHT.. I WAS ON THE THIRD VERSE.. "Under Thursday of Crispness. MacTruloff sanity Three wench friends"

THREE WENCH FRIENDS? EITHER YOU GOT THE WORDS UPSIDE DOWN OR MY DRUM'S OUT OF TUNE.
YOU'RE IN A RUT.. THE WRONG GROOVE. YOU'RE A CONSERVATIVE!
PREEP
KOOMP

# PRICES = VERY GOOD CONDITION

Story Book Records no date Story Book Record Company — 90 - each
* 78rpm, size of 45 rpm.
Created by Walt Kelly
Colour drawings by Kelly on cardboard record, overlaid with recording laminate. The reported set is not in playable condition, so it is not known at this time if Kelly did the story narration.

The Grasshopper and the Ants/Three Billy Goats Gruff
The Three Little Pigs/Little Red Riding Hood
The Travelling Musicians/The Lion and the Mouse

Uncle Pogo So-So Stories Advertisement — 50 -
8 1/16" x 23 7/8", light tan paper
The text is almost the same as that on the back of The Pogo Papers.
Has some illustrations.

"Waycross Wants You" Community Promotional Campaign — 10 - each
First staged July 4-6, 1987, and planned to be an annual event.
There were three official promotional pieces produced with Pogo:

T-shirts: Front shows Pogo holding "Waycross Wants You" sign, back shows legend "Okefenokee Homecoming Waycross, Georgia, July 4, 1987.

Caps (baseball type)

Cups (slender mug style)

There was also a flyer listing the events of the weekend, together with a map of Waycross.

We Have Met The Enemy and He Is Us 1970 — 45 -
Poster, 17 x 22", green and white
Unauthorized.

We Have Met The Enemy and He Is Us 1980 — 25 -
Poster, 11 x 14", hand coloured by Selby Kelly

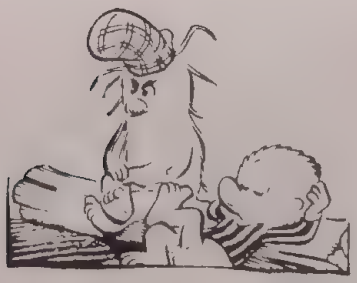
# NON-BOOK ITEMS

We Have Met The Enemy and He is Us: An Evening With The Enemies — 70 -
Aug. 15, 1973
Poster, 14 1/2 x 22 1/5", blue on white
Advertisement for a gathering of people on President Nixon's "Enemies List" at Jimmy's (a New York bar).

World of Pogo — 15 -
by Susan R. Progen
Program from Museum of Fine Art, Springfield, MA 10/6-11/17/74

World of Pogo — 15 -
Poster, 11 x 17"

Wristwatch — 30 -
Made in Japan; Pink elastic wristband with Pogo and Churchy drawings. No copyright notice or date. Almost certainly pirated. It should be noted that this is not a working watch, but just a stamped tin base with a paper watch face pasted on.



# SECTION X

## ORIGINAL ART

Most examples of Kelly original art are Pogo daily and Sunday strips or drawings of the individual characters. Much of Kelly's original art from the early days of his career has either disappeared through attrition or exists only in corporate files.

Collectors fortunate enough to find a piece of original art quite naturally want to display it. In this regard, condition is often of prime importance. Tape stains or other marks, tears, folds and other defects become more noticeable when a piece is framed and hung on the wall. Care should be taken when framing and hanging a piece of original art to prevent damage and fading from improper handling. As an investment, original art is unparalleled, and any piece worth hanging is worth the time and money necessary to do it well.

Prices for original art can only be given in ranges. More than any other collectible, the appeal of original art varies widely from collector to collector. A favorite character, situation, or significant date will make a particular piece more desirable.

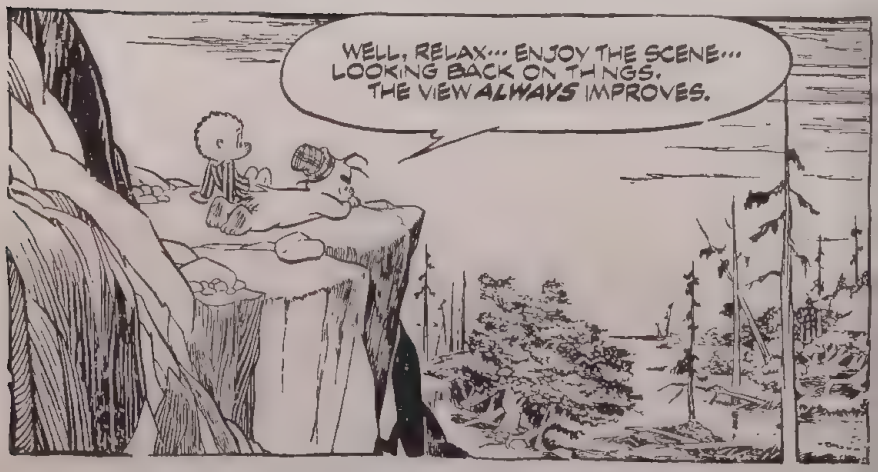
| | | |
|---|---|---|
| Early (pre-1960) | dailies | 1000- |
| | Sundays | 2000- |
| Middle (1960-70) | dailies | 750- |
| | Sundays | 1500- |
| Late (1970-74) | dailies | 450- |
| | Sundays | 750- |

Some originals done by Walt appeared as late as January 1974. However, most strips from mid-1971 until the end in July of 1975 were done primarily by Selby or other assistants. Their value as collectibles is obviously less than those done by Walt. For the most part, they have not been traded enough to stabilize prices, but generally seem to be in the $150 or less range.

# OIL PAINTINGS

Kelly reportedly did three oil paintings, one of which was the cover of The Pogo Coloring Book (1954), reproduced on the cover of Okefenokee Star #5. It is unclear as to whether the cover was reproduced from the oil, or whether the oil was a reproduction of the original cover drawing. The subjects of the other two paintings are unknown at this time, as are the sizes of all three.

At last report, all three were in private hands, but the holders are unknown to this writer. Perhaps if they are willing to report the details of the paintings, more information will be available at a later date.



# SECTION XI

## BOOK, MAGAZINE AND NEWSPAPER

## ARTICLES ABOUT KELLY

This section is unfortunately very incomplete. There were many articles and interviews by and with Kelly which did not achieve circulation out of the local area. Since he was very generous in working with local contests and promotional activities, there may be hundreds of items not listed. Any examples (please include full citation and copy if possible) would be gratefully received and acknowledged.

Articles are arranged by author, where known. Anonymous articles are listed by title. Articles with neither author nor title are listed under the name of the publication. Author listings are cross-referenced by title in the Index.

For the most part, prices are not listed for these items. Since Walt Kelly often had nothing directly to do with the production of these articles, many collectors will be interested only in the information contained in them, rather than the actual magazine or newspaper. With the prevalence of the photocopier, copies of the original item seldom change hands on the collector's market. Those interested in locating copies of the magazines and newspapers listed will have fairly good luck in contacting stores or dealers specializing in back issue magazines.

"A. Mutt and Friends Fight the Postal Hike," Editor & Publisher, July 21, 1962

Abel, Robert. "The Man From POGO," True, The Man's Magazine, October, 1966

"Albert the Alligator Congratulates the Winners," Editor & Publisher, April 18, 1959
National Newspaper Comics contest...all of whom drew Pogo.

# ARTICLES ABOUT KELLY

Andrae, Thomas, with Bruce Hamilton. "The Enduring Magic of Disney Comics," The Official Overstreet Comic Book Price Guide, 17th ed., 1987
Includes brief comments on Kelly's work for Disney comics, including Four Color and WDC&S.

Aronson, Harvey. "Profile of Pogophiles," Boston Herald, Dec. 1966
Interview with Kelly.

Art Gallery Magazine Nov. 1974
Cover and article about the Springfield, Mass. exhibition.

The Astonished Muse, Chicago: University of Chicago Press, 1957
Reprints Reuel Denny's "The Revolt Against Naturalism in the Funnies."

"Bard of Okefenokee," Time, Oct. 29, 1973, p. 88,93,110
Obituary

Berger, Arthur Asa. "Pogo and His Friends in The Okefenokee Swamps: A Study In The Irony of Democracy," The Comic-Stripped American, New York: Walker, 1973

"The Best," Playboy, Jan. 1987, p. 79
"Lifetime Achievements" — POGO all time best comic strip. Illustration of coloured "We Have Met The Enemy and He Is Us" poster.

"Books," Playboy, September 1982
Review of The Best of Pogo. Says that the reprinting of all six of the verses to "Boston Charlie" is "an important public service."

Burke, Fred. "Oh, So?" (Letters column), Comic Buyer's Guide, March 18, 1988 page 12
In a response to an earlier review of Walt Kelly's Christmas Classics, explains the secondary title of "Seduction of the Innocent" as a means "to avoid payment of the extra Canadian tax on non-periodical publications."

# ARTICLES ABOUT KELLY


Burstein, Mark. Much Ado: The Pogofenokee Trivia Book, Richfield, MN: Spring Hollow Books, 1988
A trivia quiz book covering all aspects of Kelly's career.

Capp, Al. "Cartoonist Al Capp Writes A Letter To The Editor," Editor & Publisher, July 19, 1975
Protests the reduction in size of strips, and Pogo in particular.

Captain George's Comic World 20
Cover drawing and brief mention on page 4

Captain George's Comic World 21
Reprint of Harrison Fisher's "Pogo's Pal Kelly."

Carney, Robert. "There Goes Pogo: After 27 Years The Okefenokee Is Closing Down," People Weekly, June 30, 1975 pages 8-9
Includes photo of Selby Kelly.

Cartoonews #19, January, 1979
Reprints, in reduced format, Pogo: Welcome to the Beginning. One panel is printed out of proper sequence.

Cartoonist Profiles Sept. 1974

Cartoonist Profiles Dec. 1974

"Celebrity Register — 3 Kelly's — Emmett, Gene, Walt," McCall's, March 1964
Photo, page 166

Clifford, Garry. "President Pogo: He Runs Again," People Weekly, May 26, 1980 pages 34-5

Cooper, Gary. "Critter Chatter," It's A Fanzine! #30, August, 1985
A general history of Animal Comics, including comments on the evolution of "Pogo," plus mention of "Nibble and Nubble" and "Goozy".

Crinklaw, Don. "A Cult of Whimsey: Fans of Pogo and His 'Critters' are a Determined Bunch," St. Louis Post-Dispatch, August 12, 1973 Sunday Pictures Magazine, cover & pages 2-6,9
Extensive history of the strip, accompanied by many illustrations. Reports on Kelly's stroke of two years earlier, the use of reprints, and quotes him on his plans for the return to original strips. Reprinted in Menomonee Falls Guardian #11.

Crouch, Bill, Jr. "Celebrate Holidays With Immortal 'Pogo' Carol," The Comic Buyer's Guide, Jan. 3, 1986
"Boston Charlie". Lyrics to two most common verses, with 2 daily strips and commentary, describing attempt to get the song recorded.

——— "Whatever Happened to 'The Okefenokee Star'," The Comics Buyer's Guide, June 7, 1985 page 44
Explanation that OS#8 and on were/will be a photocopied fanzine, with the same material being reprinted in irregular Simon and Schuster books. As of this writing, no issues since #7 have actually been published.

Cue, Aug. 25, 1956

Current Biography 1956, Pages 332-4

Curtis, Betsy. "The Other World of Walt Kelly," The Golden Age of Comics #1, Dec. 1982 pages 29-70
Covers "Nibble and Nubble" (reprints story from Animal #28 and last pages of stories from #29 & 30), and "The Adventures of Peter Wheat" (reprints #1 & 2). All reprints are in black and white.

——— "Walt Kelly and Them Ol' Curtises," The Fort Mudge Moan, January, 1988
Description of Curtis' planned collaboration with Kelly on a science-fiction newspaper strip, "Toosic and Tinsa." The idea was abandoned due to the flare-up in the Korean War, and a ban on new strips by the syndicates.

# ARTICLES ABOUT KELLY

DeLeon, Clark. "The Scene in Philadelphia and its Suburbs," The Philadelphia Inquirer, April 13, 18, 19, 1988

In his column, DeLeon mentioned "Friday the 13th comes on a Wednesday this month." This brought questions about the origin of the phrase. Steve Thompson, speaking for The Pogo Fan Club, responded with an explanation, which was printed in the April 19 column.

Denny, Reuel. "Pogo: The Revolt Against Naturalism in Our Comic Strips," City Lights, No. 5, Spring 1955

Reprinted, with slight modifications as "The Revolt Against Naturalism in the Funnies," in The Astonished Muse (University of Chicago Press, 1957) and in David Manning White and Robert H. Abel, The Funnies: An American Idiom (The Free Press, 1963).

Dickson, Terry. "Jobless Pogo Hires to Help Push Waycross," ?

Description of Okefenokee Homecoming activities, including pictures of Pogo and Selby Kelly. Selby is quoted as saying Pogo will return to comic strips if they can find someone to take care of the business end.

Dolger, Jonathan. "Nothing For Nothing," Time, November 2, 1962, page 7

A letter to the editor, referring to a previous article on trading stamps, and commenting that Puce Stamps were not included. The letter is illustrated with black and white pictures of two of the stamps, and has an editorial response, "Puce stamps have no glue, no books to stick them in, and a four-color catalogue of gifts you can't have. They give impact to a new trend — nothing for nothing."

Engleberg, Stephen. "Bringing Walt Kelly's 'Pogo' to the Screen," New York Times, Nov. 25, 1979, p. 14

"Extinction of the Longhorn," Time, March 29, 1968

Politics in Pogo, censorship by papers

Fisher, Harrison. "Pogo's Pal Kelly," Maclean's Magazine, April 15, 1950

Article plus illustrations.
Reprinted in Capt. George 21, RBCC 125

The Fort Mudge Moan, June, October, 1984; January, 1988
Photocopied fanzine from The Pogo Fan Club. Title changed to The Fort Mudge Most with the April, 1988 issue.

The Fort Mudge Most, April, 1988 —
Photocopied fanzine from The Pogo Fan Club. Title changed from The Fort Mudge Moan with the April, 1988 issue.

A Golden Special Christmas Annual, Western Publishing, 1975
Reprints from Christmas with Mother Goose comics: "Christmas in The Shoe", "Old King Cole and The Limerick Game", "Riddles", "Christmas Day in the Morning."

Goode, Stephen. "Town Rolls Out Carpet For Pogo," Insight, August 3, 1987 page 53
Description of activities in Waycross and the 5 day Pogo festival. Includes photo of Selby Kelly and a person in a Pogo suit.

Gorell, Jeff. "Pogo From Animal Comics To Daily Strip," Rocket's Blast Comicollector #122-4, Oct., Nov. 1975, Jan. 1976
Pt. 1: pages 50-3, 'Cannibalism in the Swamp'; also reprint material pages 55-56. Reprinted in Golden Age of Comics #4 (Sept. 1983).
Pt. 2: pages 54-7, 'Alarums and Diversions'. Reprinted in Golden Age of Comics #6 (Nov. 1983).
Pt. 3: pages 46-9, 'Unreality, Fancy an' Fantasy'.

——— "The Walt Kelly Index," self published, 1979 (?)
Mentioned in a letter to The Fort Mudge Most, April 1988. Further information unavailable.

# ARTICLES ABOUT KELLY

Goulart, Ron. "Funnies in the 40's"; Part Two, "Funny Business," Comics Collector, Summer 1985 pages 59-67
Includes three pages of comment about Pogo, both in strip and comic book format. Includes color reproductions of the cover to Pogo Possum #1 and the first page of Four Color #105, daily strips from 1948 and 1949, and a large color reproduction of Pogo from the cover of the 1st Simon and Schuster paperback.

——— The Great Comic Book Artists, New York: St. Martin's Press, 1986
Pages 54-5. Includes a one page biography of Kelly's career, dealing almost exclusively with his comic book work. Reprints a page from "Nibble the Mouse" (Animal Comics #30).

——— Great History of Comic Books, New York: Contemporary Books, 1986
Pages 213-6, 218, 272. Brief summary of Kelly's comic book work. Includes "Pat, Patsy and Pete", Our Gang, Raggedy Ann + Andy, Fairy Tale Parade, and Animal Comics. Includes one page from "Goozy" (Animal Comics #23).

Graphic Gallery 4 1974
Copy of an unpublished Pogo strip drawn by George Ward for Russ Cochran. The strip shows Albert, Pogo, Churchy, Howland and Russ.

Hailey, Jean R. "Walt Kelly, Creator of Pogo, Dies," The Washington Post, October 19, 1973 page C 10
Photo, plus good history of Kelly's career and Pogo strip.

Hall Syndicate Press Releases 1956
15 Articles with accompanying panel art. General political satire, together with comments on Pogo's candidature. Reprinted in Fort Mudge Moan Vol. 1, #2.

Harvard University Gazette, June 8, 1978
Report on class of '53 Pogo candidature and Pogo riot.

Haveles, David P. Walt Kelly and Pogo Reference Work and Price Guide, David P. Haveles, 1977 16 pages
Information compiled from Overstreet and Reader's Guide. Brief history and description of characters and strip.

Haynes, William Lawrence. "The Rhetoric of Pogo Possum," Master's Thesis, University of Minnesota, 1978
Study of Kelly's use of language, and its influence on popular culture. Includes a bibliography.

Hearings Before The Subcommittee to Investigate Juvenile Delinquency..

83rd Congress, April 21-22 and June 4, 1954
Kelly's testimony as president of National Cartoonists Society.
Reprinted in Horn, Maurice, World Encyclopedia of Comics (New York: Chelsea House, 1976).

[Heston, Charlton]. The Los Angeles Times, February 11, 1979
In a brief article about Charlton Heston's Journals, quotes Heston. He remarks that his personal philosophy is embodied in Albert's "I don't worry much about the inner me. I got enough trouble with the me that's out here where I can get at it."

Hutchinson, Alan. The Buyer's Guide For Comic Fandom #86, July 15, 1975
Cover drawing, dated 1974. A very accurate reproduction of the cover to Pogo Possum #9.

Hutchison, David. "Animating The Comics: 'Pogo' Comes Alive!," Cinemagic #9, 1980, p. 6-13, cover, inside front cover
Stowmar Enterprises' Flexiform animation production of I Go Pogo — behind the scenes. Colour and b&w photos.

Illson, Murray. "Pogo Comes To Bridgeport," New York Times, Oct. 30, 1977 Connecticut Weekly (sect. 23), pages 1,12
Article covers the display at the Bridgeport Public Library, together with comments about Kelly's career, Selby Kelly, Bill Crouch, and Pogo fans.

# ARTICLES ABOUT KELLY

Kelly, Selby (Mrs. Walt Kelly). "Have Yourself a Marsupial Little Crispness," New York Times, Dec. 24, 1979, page A15
Story of "Deck Us All With Boston Charlie." Reprints daily strip of 12/28/48.
Reprinted in Okefenokee Star #7

Kennedy, Bruce. "Pogo Reconsidered," Sierra Club Bulletin, January 1972

Kidder, Rushworth M. "All Over Gulpy," The Christian Science Monitor, March 14, 1984, p. 34
The author remembers his childhood fascination with Pogo, and describes his rediscovery of the books. Reprinted along with this article: "Remember the two frogs", and the daily strip from 2/8/72.

Kiefer, Kit. "Maggie Thompson: Some Background on CBG From One of Its Editors," Comic Buyers Guide, February 13, 1987 page 59
Brief mention in interview of friendship between Kelly and Betsy Curtis (Maggie Thompson's mother). There were plans for a Curtis/Kelly collaboration on a science fiction comic strip, but these fell through. This was at the time of the Korean War, and the syndicate did not want a serious strip. More information was given by Curtis in The Fort Mudge Moan, Vol. 2, No. 1, Jan. 1988.

Kisor, Henry. "You'll Go Pogo Over This Collection," Chicago Sun-Times, April 16, 1982
Lengthy review of The Best of Pogo. Kisor lists his favorite parts of the strip, as well as pointing out memorable parts of the book.

Knoll, Erwin. "Walt Kelly is Named Cartoonist of The Year," Editor & Publisher, April 26, 1952 page 145

Korkis, Jim. "Another Pogo Special," Self-published, 1980 (?)
Brief history of Pogo and Kelly. Reprints The 3 Ars, "Pogofenokee Swamp", and Charlton Heston quote from Los Angeles Times.

[Lockwood, George]. "Walt Kelly," The Milwaukee Journal, October 23, 1973
Editorial on Kelly's death.

Lockwood, George J. "Walt Kelly," Cartoonists Profiles 67, Sept. 1985 pages 48-9
The author, an assistant managing editor for The Milwaukee Journal, first met Kelly in May 1952, and remained a lifelong friend.

Maclean, Hugh. "The Decline of the Comics," The Canadian Forum, January 1954 pages 220-3
Most of the article is a dissection of what is wrong with the current crop of newspaper comics, and predicts "the end of the comics (as we have known them)." Maclean feels they have "lost their way" from the original types of strips of 30 and 40 years earlier. Classifies strips into 4 types: daily gag, adventure, soap opera, and "an almost-lost comic ideal: the disinterested comment on life's pattern and meaning." In the fourth type, there are only two: L'il Abner and Pogo. In Maclean's opinion, only Pogo maintains the ideal; L'il Abner started well, but has not maintained the potential. Pogo "is the real, perhaps the only, heir of Krazy Kat."

Maeder, Jay. "Pogo For Christmas: A Holiday Special," Daily News Magazine, Dec. 20, 1987, page 10
Brief biography of Kelly as introduction to reprint of "A Visit From St. Nicholas." See listing in section VII for more information.

Maher, Bill. "Mrs. Kelly, Pogo Visit Swamp," Waycross Journal-Herald, July 3, 1987 pages 1,11
Coverage of Okefenokee Homecoming. Quotes Selby on her attempts over the last three or four years to get Pogo back in the strips.

Maley, Don. "Walt Kelly Muses on His 20 Years of Playing Possum," Editor & Publisher, April 19, 1969 pages 20,44,46,48

Maresca, Peter. "Making Pogo Tick," Comedy Magazine, Vol. 1 #2, Winter 1981
Description and behind-the-scenes photos of filming of "I Go Pogo" movie.

Mastrangelo, Joseph P. "Pogo in Motion: Okefenokee Comes to Crystal City," Washington Post, Feb. 11, 1980 pages B1, B7
Report on the production of "I Go Pogo" movie.

———— "Remembering Walt Kelly: A Last Hello From The Old Swamp Boat," Washington Post, Nov. 10, 1973 Sec. C, page 1,6

Includes some of the same information that was later included in "Unforgettable Walt Kelly".

———— "Unforgettable Walt Kelly," Reader's Digest, July 1974 pages 102-6

Mendelson, Edward. "Possum Pastoral," Yale Review, Spring 1978

Menomonee Falls Guardian #11
September 3, 1973
Reprints Crinklaw, "A Cult of Whimsey".

Menomonee Falls Guardian #20
November 5, 1973
Obituary and corrections by Maggie Thompson.

Menomonee Falls Guardian #29
January 7, 1974
Report that Don Morgan's art begins on December 26th strip, using material Kelly wrote before his death.

Menomonee Falls Guardian #40
March 25, 1974
Report of Larry Kopitnik's question to Bill Vaughan about his contribution to the strip since Kelly's death. Vaughan reported that "he has written a sequence that hasn't been used, but has not done any editorial work".

Menomonee Falls Guardian #64
September 9, 1974
Report of duplicate strips dated the week of 8/26/74 resulting from Nixon's resignation. The strips dated 8/19-8/24 were evidently pulled by the syndicate and replaced with another set dated 8/26-8/31. MFG #63 may have been the only paper to print the cancelled strips. They printed both sets of 8/26-8/31 strips in this issue. They also announced that they would stop carrying the Sunday strip effective with the 8/25 strip, due to the decline in artistic quality.

Menomonee Falls Guardian #75
November 25, 1974
Announcement of the start of Pogo Classic Sundays on 11/24.

Menomenee Falls Guardian #77
December 9, 1974
A mix-up in Publisher's Hall mailing delayed the start of Pogo Classic Sundays in MFG until 12/1. Daily Classics began with the 11/25 strip.

Menomonee Falls Guardian #84
January 27, 1975
New daily strips begin 1/13, Sundays with 1/19.

Menomonee Falls Guardian #86
February 10, 1975
Strip credited to Selby Kelly and Henry Shikuma with 1/27 daily.

Menomonee Falls Guardian #93
March 31, 1975
Jacob Moraine, in "Filler" column: "Since when did Selby Kelly write the daily POGO? I thought Steve Kelly did, and she drew the Sunday."

Menomonee Falls Guardian #96
April 21, 1975
"To answer Jacob Moraine, finally, the Field syndicate promotional material mentioned that Selby Kelly was the writer and Henry Shikuma was the artist for POGO. Since we don't have any other way of knowing who is involved, and we didn't want to have Walt Kelly's name on the strip when it obviously wasn't." (sic)

Menomonee Falls Guardian #105
June 23, 1975
Announcement of the cancellation of the strip with 7/19 (daily) and 7/20 (Sunday).

# ARTICLES ABOUT KELLY

Meyers, Joe. "He 'Goes Pogo' — And Keeps a Possum Philosophizing," The (Bridgeport) Sunday Post September 12, 1982 page B-1
Interview with Bill Crouch Jr. Includes an explanation of the start of The Okefenokee Star, plus comments on the history and popularity of the strip.

Mishkin, Daniel. "Pogo = Walt Kelly's American Dream," Journal of Popular Culture, Spring 1979 pages 681-90
Detailed and elaborate analysis of some aspects of the strip. Spends a good deal of time on the McCarthy strips of the 50's.

"Name Hall of Fame Museum Cartoonists," Editor & Publisher, Oct. 4, 1975
The first 14 members of Museum of Cartoon Art Hall of Fame.

"New in Paperback," Washington Post, April 18, 1982
Brief review of The Best of Pogo.

New York, Sept. 19, 1983 page 68
Mention of the 'Pogo by Walt Kelly' exhibition at Graham Art Gallery, 9/27 - 10/22/83. One panel illustration accompanying text.

New York Daily News, Oct. 18, 1973
Obituary.

Newsweek, October 29, 1973 page 63
Brief obituary, with photo and drawing from Impollutable Pogo.

"No Go, Pogo," America, June 2, 1962 page 337

Norwood, Rick. "Cosmic Trips," The Comic Buyer's Guide, Feb. 27, 1987

Column. Norwood describes the Gregg Press hardcover reprint series, stating that they are back in print, and recommends purchase. He also quotes Garry Trudeau, "Pogo was surely the greatest." Mentions the Swamp Thing "Pog" issue. A followup article (3/27) (not by Norwood) quotes John I. Walker of G. K. Hall as saying the entire set is not in fact back in print. Walker says Pogo is out of print, and there are less than 25 copies of Gone Pogo. He indicates no plans to reprint.

"Notes on People," New York Times, June 13, 1975 page 42

Obituaries

Most, if not all, of the papers carrying Pogo, plus many others, printed an obituary of Kelly. Most of these consisted mostly or entirely of wire service copy, and so are very similar. Only those obituaries which are more extensive, particularly those including personal notes or local connections, are listed in this section.

"Okefenokee Homecoming"

Handout by Waycross for July 4th, 1987 celebration.

Okefenokee Regional Library Exhibit

Downtown Waycross Branch Library, July 3, 1987

Selby Kelly donated 13 original strips to the Okefenokee Library as part of the "Waycross Welcomes You" celebration and dedication on July 3-5, 1987. The Library printed a small (8 1/2" x 11" folded) catalog listing the 13 strips and a brief description of Pogo's association with Okefenokee Swamp. It also mentions that Pogo has been the mascot of the Okefenokee Regional Library System's Bookmobile.

The Okefenokee Star

1977 — 1982 #1 — 7

Reprints of Kelly art and articles.

#7 (Summer 1982) was delayed in publication. Much of the material originally scheduled to be included was printed in The Best of Pogo, so new material was substituted.

# ARTICLES ABOUT KELLY

"Our Archives of Culture: Enter The Comics and Pogo." Newsweek, June * 21, 1954 pages 60-66 and cover

"Our Archives of Culture" discussion, Newsweek, July 12, 1954 page 6

"Out Goes Pogo," Time, Dec. 1, 1958 page 40

"Playboy Praises Pogo's Papa," Comic Buyer's Guide, Dec. 26, 1986 page 3

Description of Pogo's appearance in Jan. 1987 Playboy ("The Best"), together with quotes from a press release from Swamp Yankee Studios about the annual Christmas sing.

Plude, Catherine. "Pogo and Friends," Cobblestone, August 1985 pages 29-32

A brief history of the strip, aimed at children. Incomplete or inaccurate in some areas.

"Pogo and Doonesbury: Comics That Bite," Library of Congress, Oval Gallery exhibition, March-April, 1987

The exhibition contained 19 original drawings held by the Library of Congress, including 14 daily strips and 5 pages from The Pogo Stepmother Goose. No exhibition catalog was produced.

"Pogo and Mrs. Kelly to Visit City," The Coffee Cup Magazine, June 26 - July 2, 1987

Description of plans for Okefenokee Homecoming activities.

" 'Pogo', 'Dennis' Star at Lunch Club Meeting," Publisher's Weekly, Dec. 20, 1952 pages 2377-8

Cartoons in hard covers; see Uncle Pogo So-So Stories

"Pogo Fan Club Revived," Comic Buyer's Guide, March 25, 1988
Brief announcement of the Pogo Fan Club and The Fort Mudge Moan.

"Pogo For President," Newsweek, July 2, 1956 pages 48-9

"Pogo, Laughable New Comic Strip"
1949 advertising strip, Seattle Times

"Pogo Meets A Possum," Collier's, Apr. 29, 1955 pages 98-101
Kelly's first trip to Okefenokee.

"The Pogo Papers," The Comic Buyer's Guide, August 29, 1986 page 18
Report of Selby Kelly's donation of Walt's personal papers to Ohio State University's Library for Communication and Graphic Arts. The donation is listed as 15 boxes. Also quotes Selby that rumors of POGO's return are premature.

"The Pogo Problem," The Commonweal, June 8, 1962 pages 267-8

" 'Pogo' Team Formed to Continue Strip," Editor & Publisher, Nov. 10, 1973
Selby Kelly, Stephen Kelly, Bill Vaughan, Don Morgan

"Pogo to Return to the Okefenokee," Comic Buyer's Guide, July 17, 1987 page 75
Dedication and exhibition of POGO items, as well as unveiling of Pogo statue.

"Pogo's Papa Peeks At Pax," Atlantic Clipper, January 1958
Reprinted in Outrageously Pogo.

"Pogo's Progress," Newsweek, May 30, 1949 page 57

"Politics is Funny," Time, May 25, 1962 page 93

"Portrait of Walt Kelly," Look, June 2, 1953 page 59

"Possum Time," Time, Dec. 18, 1950 pages 81-2

# ARTICLES ABOUT KELLY

Publisher's Weekly, July 8, 1963 page 145
Children's Book Week streamer designed by Kelly.

"Readers Get to Know Artists and Writers," Editor & Publisher, June 8, 1963
With art ad

Robinson, Murray. "Pogo's Papa," Collier's, March 8, 1952 pages 20-21, 64-5

Rosen, Ira. "The FBI Couldn't Nail Pogo Possum," New Times, June 12, 1978, page 18
Report on the investigation of Kelly by the FBI. The article refers to examination of two weeks worth of Pogo by the FBI's cryptanalysis department, looking for secret messages. The article implies that the FBI initiated the investigation. In fact, according to the actual files released under the Freedom of Information Act, they were only responding to a citizen complaint, and dismissed the idea very quickly.

Sanderson, Peter, Jr. "End Notes — Pogo," Comics Feature #9, Feb. 1981

Schwed, Peter. Turning The Pages: An Insider's Story of Simon & Schuster 1924—1984, New York: Macmillan, 1984 Pages 44, 97, 124-9, 177, 208
Brief history of Kelly's association with S&S, with some mention of the use of Pogo in public relations. Includes a double page reprint of the 10/4/59 Sunday strip with Schwed's name on the boat. Page 129 gives the "real" meaning of "Boston Charlie", courtesy of Wilbur Crane Eveland. Eveland was a long-time friend of Kelly's, who had planned to write a biography of him. Page 208 contains a paragraph describing the creation of the Pogomobile, for which Schwed wrote the assembly instructions.

Shearer, Randall. Lists Listed, Orange, CA: The Pogo Fan Club, 1984, 16p
Chronological listing of Kelly material. Broken down into the following categories: Articles about and by Walt Kelly, Pogo Book List, Non-Book Items, Comic Book Work.

Smith, Rodney Dale. "A Study of The International Political Events and Commentary in Selected American Comic Strips From 1940–1970," Doctoral Thesis, Ball State University, 1979
Uses five strips — Li'l Abner, Little Orphan Annie, Pogo, Smilin' Jack, and Terry and the Pirates — to "analyze the international political events and commentary presented" in the comics.

Something About The Author, Vol. 18, pages 135–151
Pages 136–41 are "Pogo" excerpts; the remainder of the article is biographical text and bibliography.

Suares, J. C. "Them Damn Pictures: Political Art in America," Print, March/April, 1975 pages 51–57, 86
Brief mention of political caricature in POGO.

Sullivan, Jim. "Pogo Meetings," Whole Earth Review #49 (Winter 1985)
Discusses an environmental group which bases its principles on Pogo's philosophy.

"Television is Discovered in Okefenokee Swamp — And Vice Versa," TV Guide, May 17, 1969
The Pogo Special Birthday Special

"There Goes Pogo," Washington Post, July 20, 1975 Sec. C, page 6
"Obituary" for the strip. Accompanied by a reproduction of part of the endpapers from the hardcover edition of Ten Ever-Lovin' Blue-Eyed Years With Pogo.

Thompson, Don. "Comics In Your Future," Comic Buyer's Guide, Feb. 12, 1988
Mention of Walt Kelly's Christmas Classics. While he would not review the book, since his wife Maggie supplied copies of the reprinted stories and the text matter, Don did mention it favorably. He raised an objection to the designation of the book as Seduction of the Innocent #8. Editor Fred Burke responded to this question in a later letter (see Burke, above).

Thompson, Dorothy. "Ballad of a Hunter of Great Renown," St. Nicholas Magazine, Nov. 1935, p. 4
First nationally published work.

# ARTICLES ABOUT KELLY

Thompson, Maggie. "Kids' Comics: What They Can Be!: Walt Kelly's 'Our Gang' Stories," The Comic Buyer's Guide, Feb. 8, 1985 page 40

Thompson, Steve. Walt Kelly and Pogo: A Bibliography and Checklist, Richfield, MN: Spring Hollow Books, 1979 - 1987 4 editions

_____ "The Whimsical World of Walt Kelly," Future Gold, Vol. 2, No. 1, 1981

"Tips For The Bookseller," Publisher's Weekly, Dec. 3, 1956 page 2437
Photo of 45 & 78 rpm Songs of the Pogo record & sales display

"Walt Kelly Dies; Pogo Will Continue," Editor & Publisher, Oct. 27, 1973

"Walt Kelly Gets Award of Merit," Editor & Publisher, April 23, 1966
For Welcome to the Beginning.

"Walt Kelly, His Possum and Friends"
Cover title for "A Cult of Whimsey" (Don Crinklaw).

"Walt Kelly's Christmas," Newsweek, Jan 16, 1956
Letters regarding Dec. 26, 1955 issue ("Creator of Pogo Composes a Gay Carol"). The letters were both positive and negative.

Warburton, Terrence L. "Toward a Theory of Humor: An Analysis of the Verbal and Nonverbal Codes in 'Pogo'," Doctoral Thesis, University of Denver, 1984
Characters, design, graphics, language, and the social implications are discussed.

Ward, George. "Some Thoughts At Random," The Comic Reader #160, Sept. 1978
General reminiscences about Ward's years in comics, with some comments about Kelly.

"Waste Not, Want Not," Editor & Publisher, Nov. 6, 1948
Article about New York Star's support of Truman throughout campaign, and the use of Kelly's cartoons.

"Waycross Honors Creator of 'Pogo'," Associated Press, July 3, 1987
Brief coverage of Okefenokee Homecoming.

White, David Manning and Robert H. Abel. The Funnies: An American Idiom, New York: The Free Press, 1963
Reprints Reuel Denny's "The Revolt Against Naturalism in the Funnies."

White, Keith. "Pogo Characters Find Home at Ohio State," Lansing (Michigan) State Journal, August 31, 1986
Donation of Kelly's papers to Ohio State Library of Communications and Graphic Arts. Quotes from Selby Kelly and one of the letters to Walt.

"Who's Who Cooks — Walt Kelly," Good Housekeeping, Dec. 1956 pgs. 10-1

"Will Pogo Stick? Waycross Pins its Hopes on a Possum," Southern Magazine, October 1987 page 16
Mention of Waycross' use of Pogo, and their hopes that it will help revive the economy of the area.

Willens, Doris. "Walt Kelly's 'Pogo' Ribs Stupidities of Mankind," Editor & Publisher, Dec. 11, 1948

Williamson, Lenora. "Reduced Size of Comics Gets Blamed in 'Pogo' Demise," Editor & Publisher, June 21, 1975

# SECTION XII

## REPRINT ITEMS

Best In Books. New York: Doubleday, 1954
Page 466-75: reprints "No Rhyme for Reason" from I Go Pogo.

Cerf, Bennett. Houseful of Laughter, New York: Random House, 1963
Pages 28-37, "The Story of Chicken Little", from Uncle Pogo's So-So Stories.

Einstein, Charles, ed. Second Fireside Book of Baseball, New York: Simon & Schuster, 1958
World series strips

A Golden Special Christmas Annual. Western Publishing, 1975
Reprints stories from Christmas With Mother Goose: "Christmas in the Shoe", "Old King Cole and the Limerick Game", "Riddles", "Christmas Day in the Morning."

Gorrell, Jeff. "Pogo, From Animal Comics to Daily Strip," The Golden Age of Comics 4,6 Sept., Nov. 1983
Reprints Parts One and Two from RBCC #122 and #123. No mention is made that the article is a reprint.

"A Kelly-Pogo Portfolio," Rocket's Blast Comicollector #125-8, Feb., Apr., May, July 1976

#125: pages 33-9, reprints "Speaking of Pictures: Cartoonist of the Year draws Pogofenokeeland", "Pogo's Pal Kelly"

#126: pages 36-41, reprints "Albert Takes The Cake" (Animal Comics #1) in black and white.
page 45, drawing of Walt Kelly and Vaughan Bode

#127: pages 19-23, reprints "Pogo Meets a Possum"

#128: pages 18-23, reprint of Life Magazine version of The Glob

# REPRINT ITEMS

Levin, Martin, ed. Saturday Review Sampler of Wit and Wisdom, New York: Simon & Schuster, 1966
"Pogo Looks at the Abominable Snowman"

Merrill, Judith, ed. The Year's Best S-F, 6th Annual Edition, New York: Simon and Schuster, 1961

Paperback: New York: Dell, 1962

"The Thinkers", Sunday strip 1/29/61 (first part of "The Brain Burgle" from Instant Pogo).

"Pogo For Christmas," Daily News Magazine, Dec. 20, 1987
Cover, pages 10-20
Reprints "A Visit From St. Nicholas" (Gone Pogo), with new colors by Joe Orlando and Angelina Genduso. Cover reprints the Newsweek cover of 12/26/55 ("Bright Christmas Land").

Walt Kelly's Christmas Classics #1 (Seduction of the Innocent #8)
Eclipse Comics, 1987
Reprints: "Christmas Comes to the Woodland" (Four Color #91, Santa Claus Funnies)
The Adventures of Peter Wheat #21.
Spot illustrations from Four Color #128, Santa Claus Funnies
Introduction and commentary by Maggie Thompson.

Walt Kelly's Springtime Tales #1 (Seduction of the Innocent #10)
Eclipse Comics, April, 1988
Reprints: Cover from Four Color #50 (Fairy Tale Parade)
The Adventures of Peter Wheat #9
The Brownies -- "The Cooking Corner"; "Musical Instruments"; "The Rain" (Four Color #192)
"Goblin Glen" (Four Color #114 (Fairy Tale Parade))
"Spring Has Sprung" by Maggie Thompson; brief history of The Adventures of Peter Wheat.

# SECTION XIII

## PASTICHES

Digressions #4, Feb. 1980
"The Okefenokee Hotline" — 4 page illustrated story by John Bartelt, David Wixon, Ken Fletcher

Mad 12
"Mark Trade" by Jack Davis (Characters drawn as part of foliage in first panel of the story)

Mad 23
"Gopo Gossum" by Wally Wood

Mad 29
Inside front cover ad by Wally Wood

Mad 43
"The End of the Comics" by Wally Wood

Mad 57
"If Magazines Carried Comics" by Wally Wood
Reprinted in The Worst From Mad #5.

Mad 81
"If Comic Strip Characters Behaved Like Ordinary People" by Wally Wood

Mad 88
"Ty Coon" by Bob Clarke

Mad 107
"Pogo on Overpopulation" by Bob Clarke

Mad 130
"If This Nudity Trend...Spreads to the Comics" by Jack Rickard

# PASTICHES

National Lampoon December 1973
"Trogo" = unsigned. First panel notes "For George Trow".

Panic 3 July 1954
Bill Elder and Wally Wood — versions of the Pogo characters pop up throughout the book chasing Kelly, whose caricature appears on the last page.

The Saga of The Swamp Thing 32,38; DC Comics 1984 Story by Alan Moore, Art by Shawn McManus
"POG" = This has to be seen to be believed — aliens, in space suits looking like Pogo, Porky, Howland, and Albert, arrive in a giant spaceship/turtle. The Swamp Thing has a minor role. Letters in #38, all praising the story, commented on how moving it was. If you are a Pogophile, get this book. Mere words can not do it justice.

Stripscene 13 Fall 1980
Cover by Bob Bindig, Churchy et al commenting on issue #13.

Worst From Mad 4
"Pogum" by Wally Wood (in newspaper supplement)

Worst From Mad 5
Reprints "If Magazines Carried Comics" by Wally Wood (Mad 57)

# A FINAL WORD

Fans of Walt Kelly and Pogo are a loyal bunch, and have not let his memory fade in the fourteen years since his death. New fans are constantly being inducted into the fold. This constancy can not be explained to the outsider, but can only be experienced. Perhaps one of the best expressions of Kelly's popularity came from George J. Lockwood, an editor at The Milwaukee Journal and a long-time friend of Kelly. This editorial, published on October 23, 1973, is reprinted here with the kind permission of Mr. Lockwood.

It seems like yesterday that a little comic strip character named Pogo was running for the presidency (presumably of the United States) and its creator, Walt Kelly, was riding the crest of the cartooning world. Pogo didn't win, of course, but Kelly captured the hearts of the college campuses when he passed out "I Go Pogo" buttons and touted the candidacy of his little possum during the spring and fall of 1952.

For nearly a quarter century Walt Kelly has brought warmth, wit, political commentary (albeit thinly disguised) and brilliant cartooning to the comic pages of America's newspapers. Now Kelly is dead at 60, after a long bout with diabetes, and his admirers — no less than his comic characters — are saddened by the loss.

Pogo was Kelly's Everyman, a bit naive perhaps, and generous to a fault — but never so dumb as to be fooled by the knaves and scoundrels who periodically invaded the Okefenokee Swamp where he resided with Porkypine, Albert the alligator, Churchy La Femme the turtle and scores of other delightful creatures.

Kelly loved the political wars and many figures from the Washington scene paraded through his panels. He portrayed Sen. Joseph R. McCarthy as a scheming wildcat and called him Simple J. Malarkey. Lyndon Johnson was a bragging centaur named the Loan Arranger, while Spiro Agnew was pictured as a laughing hyena.

In private life, Kelly was a fun loving man (he called himself the last of the great barroom talkers) who enjoyed the company of barkeeps and newspapermen in particular. When he pointed out the hypocrisy and sham in our system, he did it with a sense of purpose, for Walt Kelly was a cartoonist with a conscience.

And when it appeared that our house of cards was about to fall in, Kelly, with wisdom seldom associated with the comic strips, would often put in the right word to help us see. Like the Christmas card he sent to friends a few years back. The inscription read: "God is not dead. He is merely unemployed."

**Did you know** that Pogo's full name was "Ponce de Leon Montgomery County Alabama Georgia Beauregard Possum"?
.....that Porky first showed up as "Pompadour Q. Porcupine"?
.....that the voice of Pogo in "The Pogo Special Birthday Special" was also that of Rocket J. Squirrel?

**Do you know** the names of the reporter and photographer from Newslife?
.....which two Pogo books list an author other than Walt Kelly?
.....Pogo's zodiacal sign?
.....the name of the **original** swamp inhabited by the critters?

Well, friends, if you don't (or if you do) you need

# MUCH ❀ ADO

## The Pogofenokee Trivia Book

"A truly monumental book of trivia. A Pogonia to Mark Burstein who twisked hisself six ways from Sunday (and Tuesday too) to get all this great stuff together. Purchasers will set non-stop reading records on this one."

**Bill Blackbeard, San Francisco Academy of Comic Art**
Editor, The Smithsonian Collection of Newspaper Comics

Published by Spring Hollow Books, and available (for a mere $15 and $1 for postage & handling) from Mark Burstein, 341 Lovell Ave, Mill Valley CA 94941

# THE POGO FAN CLUB

# &

# THE FORT MUDGE MOST

The Pogo Fan Club, in spite of its name, is dedicated to an appreciation of all of Walt Kelly's work. Pogo was chosen for the name because of his immediate recognition by all comic fans, and because he is Walt's most famous creation. The Club is a mail club, since few members live within meeting distance of each other.

The Fort Mudge Most is the newsletter of the Club, bringing them together with news, information, and just plain fun. Currently published quarterly, The Fort Mudge Most is filled with letters, buy/sell/trade ads, "new" finds in Kelly collectibles, reprints of rare items, upcoming events and publications, and new art and articles written by various members of the Club.

Plans are currently underway for the development of an annual convention as part of the events at the Okefenokee Homecoming in Waycross each July 4. This would give fans from all over a chance to visit Pogo's homeland and each other at the same time.

Current subscriptions to The Fort Mudge Most are $10 for one year or four issues. All back issues are also available. More information is available from

Spring Hollow Books
6908 Wentworth Ave. So.
Richfield, MN 55423

If you are interested in learning about additional Walt Kelly related events, but are not interested in subscribing at this time, write and ask to be added to the general mailing list.

NOSSIR! THERE'S NOTHIN' REALLY SHAMEFUL ABOUT BEIN'A HUMAN!
THEY'S MORE TO BE PITIED THAN BLAMED.
TRUE... WE CAN'T ALL BE ALLIGATORS.
THE S.S. MISS HELEN
N.Y.

# THE POGO INDEX

The Pogo Index is an attempt to list ALL of Pogo's adventures, not just those reprinted in the Simon & Schuster reprint books. Also planned is a complete cast list for the strip, together with 'screen credits' (dates of appearance) for all characters. Obviously, in order to accomplish this, each strip and story must be examined. If you have a run of Pogo strips, please consider sending for the want list of needed strips — your postage will be reimbursed. PHOTOCOPIES ONLY ARE NEEDED FOR INDEXING, AND ALL COPY AND POSTAGE COSTS WILL BE REIMBURSED IF DESIRED.

While photocopies only are needed for indexing, I am interested in increasing my own collection of strips. If you have any for trade or sale, I may be interested.

# INDEX

This index tries to list all items listed in this book, with a few exceptions. The goal of the index is to make it possible for the user to locate those items which can be assigned to more than one section of the main book, or for which the user has only a partial citation. For that reason, there are very few listings under KELLY, WALT, but all books and articles produced by him are listed by title. If the user finds missing listings, or has problems locating items via this index, the publishers would appreciate hearing about them. In this way, we can make the next index more useful.

To those readers with older eye-bones, we apologize for the necessarily small size of the type used.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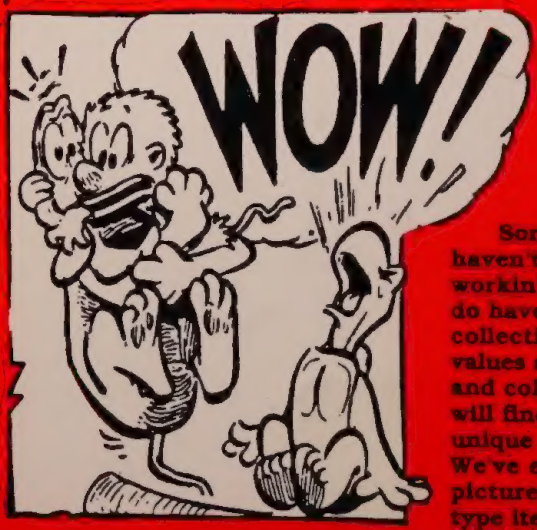
A plug for your Pogo collectibobbles book? Poo. Has you indexed *all* of the Bun Rabbit *Pogos* and the noospapers that ran 'em? Now, *them* is collectibobbles! Besides *that*, though, I guess you got a gosh sock dollager wing ding of a book. But, I is talkin' in low key, here.

-- Bill Blackbeard

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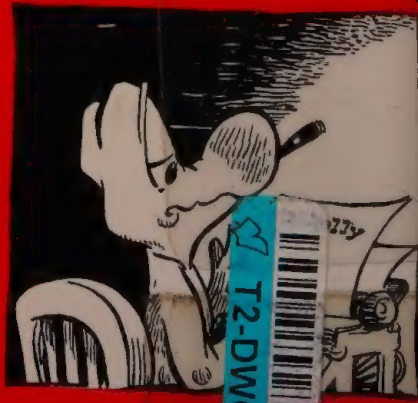
A free-lance writer and researcher, Steve Thompson has been collecting Walt Kelly-ana for almost 20 years. He is currently President of The Pogo Fan Club and editor of *The Fort Mudge Most*.



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